FEBRUARY 1958 50 CENTS

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dance MAGAZINE

DANCE MAGAZINE'S ANNUAL AWARDS

University of New Hampshire

Capezio

congratulates

ALICIA MARKOVA

on being made a

Commander of the British Empire

in Queen Elizabeth's

New Year's Honors List

The year 1958 marks the twentieth anniversary of the introduction of Alicia Markova to America. She came here as one of the greatest roster of ballerinas the Ballet Russe de Monte Carlo had ever assembled. Her colleagues included Alexandra Danilova, Tamara Toumanova and Mia Slavenska, a galaxy that has not been equalled or even approximated in any company in Western Europe or America.

It sounds simple now, but in 1938 it was considered only a little less than revolutionary to have an English girl as a ballerina in a company which traced its origin, or at least tradition, to the company of the same name headed by the great impresario Serge de Diaghileff.

It did not take Alicia Markova long to establish her rightful claim to the exalted position she was occupying. It is difficult, nay impossible, to keep a great dancer back, and the greatness of Markova was not disputed, not even by her colleagues.

In the ensuing years Alicia Markova has become a truly international ballerina, equally at home in New York and in Rome, in Milan and in London, in Paris and in Johannesburg, in Mexico City and in Madrid. Her dancing in the United States from 1938 to 1948 with Ballet Russe de Monte Carlo, Ballet Theatre and the Markova-Dolin company contributed much to the development of a greater appreciation of ballet in this country. The epitome of a romantic ballerina, Miss Markova has succeeded in capturing the imagination and the hearts of Americans from Maine to California and from New York to Florida. Her influence on dancers and would-be dancers is probably surpassed only by that of Anna Pavlova, a great romantic ballerina of another age.

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NEW YORK BOSTON CHICAGO LOS ANGELES HOLLYWOOD SAN FRANCISCO SAN MATEO MONTREAL TORONTO

DANCE Magazine's World-Wide Newspaper

Presstime News

Dancing is as old as love. — Lucian

ALONSO TRIUMPHS IN USSR

"I need shoes! I need shoes!" This message, which she telephoned in mid-Jan. from Moscow to **Igor Youskevitch** in NYC, was the first word to come from **Alicia Alonso** since she flew to the USSR in early Dec. There had been a report by a columnist that the Cuban ballerina, after rehearsing for her guest appearances in the Soviet Union, had returned home without performing. What is now learned from newspaper reports indicates that, on the contrary, she has scored a great hit in Moscow, Leningrad, Kiev and Riga, and that her appearances were being extended through Feb. 1. In 27-below weather, Leningrad fans waited outside the stage door to cheer her. It is now unlikely that Mr. Youskevitch will join her for Western Europe dates, since the pair have US commitments beginning in March.

AMER BALLET THEATRE NEWS

Latest word is that **Amer. Ballet Theatre's** State Dept.-ANTA tour of Europe, which begins in Mar., will not include a visit to Russia. USSR officials have said they would be able to arrange such a tour in the fall, however. The co. is scheduled to do a season at the Metropolitan Opera in Sept., and the possibility is being discussed of having the co. play the USSR after that. Before ABT resumed their US tour on Jan. 27, they were rehearsing new works for a Workshop-Preview perf. or series of perfs. at the Phoenix Theatre in NYC in Mar. Among the new projects are "Pas de Six" by **Igor Schwezoff**, and "Octet" by **William Dollar.** A new addition to the co. is **Bill Carter,** Okla.-born and trained in L.A.

Final arrangements are now set for the Co.'s appearances at the Brussels World's Fair. It is scheduled for 3 concerts on American National Days, July 2, 3, 4 and a one-week return engagement Aug. 5-10. **Nora Kaye, Lupe Serrano, John Kriza** and **Erik Bruhn** are starred.

QUEEN HONORS MARKOVA

Queen Elizabeth's New Year honor list included **Alicia Markova,** who was named a Commander of the British Empire (C.B.E.) for her services to ballet. Miss Markova, when she returns to England following her appearance as Guest Prima Ballerina with the Metropolitan Opera Ballet, will be presented with the decoration at a Buckingham Palace ceremony. Other British dance notables who have been royally honored are **Dame Adeline Genee, Dame Ninette de Valois, Dame Margot Fonteyn** (full title, "Dame Commander of the British Empire," or "D.B.E.") and **Frederick Ashton** (C.B.E.)

FESTIVAL OF TWO WORLDS

A dream long cherished by composer Gian-Carlo Menotti comes true this summer with the 1st season of the Festival of Two Worlds in Spoleto, Italy. An impressive series of events in music, drama, dance and art will take place June 5-29. The dance activities will be directed by **John Butler,** who will choreograph for the operas "Macbeth" and "L'Arlesienne" and also produce an all-dance program, using a dozen Amer. dancers. **Jerome Robbins** is to create 3 ballets—2 Amer. works and Stravinsky's "Les Noces."

HEAR YE

A transcription of DANCE Magazine's Awards Presentation will be heard on James Lyons' program, "Today in Ballet," over NYC's Municipal Station, WNYC, in 2 parts, Feb. 5 & 12 at 5 p.m.

CHAUVIRE JOINS BALLET RUSSE

Former Paris Opera Ballet "etoile" **Yvette Chauvire** arrived in the US from Europe Jan. 23, to re-join the **Ballet Russe de Monte Carlo** as guest prima ballerina for appearances in the larger cities, beginning with L.A. and S.F. . . . **Alan Howard** was scheduled to dance his 1st Albrecht in "Giselle" opposite **Nina Novak** on Jan. 28 in BRMC's perf. in Phoenix.

DANILOVA WINS CAPEZIO AWARD

". . . for unfailingly high standards of taste and duty as a ballerina . . . for her continuing eagerness, as a teacher and a colleague, to share her vast knowledge with the junior members of that art to which she has been uncompromisingly dedicated . . . " Thus reads the citation of the 1958 Capezio Award to **Alexandra Danilova.** The presentation, Capezio's 7th annual, is to be made at a luncheon Feb. 18 at the St. Regis Hotel in NYC. This year the amount of the prize has increased from $500 to $1,000. The award, to the only dancer now performing in the US who was trained in the Imperial Russian school, coincides with the 25th anniversary of Mme. Danilova's 1st appearance in this country. Greer Garson, now starring in "Auntie Mame," will speak and present the check from **Ben Sommers,** Pres of Capezio, Inc.

NYC BALLET FINALE

Because of time pressure resulting from the TV presentation of "The Nutcracker," the **NYC Ballet's** premiere of Balanchine's "Gounod Symphony" was postponed to Jan. 8, and his "Stars and Stripes," to Hershy Kay's fine arrangement of Sousa marches, was delayed until Jan. 17 (reviews in Mar. issue).

(Editorial note: Right now, while the repertoire is being prepared for the trip to the Orient, we would like to take a stand about the finale of "Stars and Stripes." While we, along with the rest of the audience, cannot help cheering the fantastic virtuosity displayed in the ballet, we take serious exception to the super-patriotic flag-waving with which it concludes. Please, please, NYC Ballet, think it over. If this was intended as a joke, as we are told it was, we didn't think it was funny, and we are sure that foreigners, less acquainted with our kind of jokes, will never understand.)

The co. had a "Nutcracker" season in Washington, DC, Jan. 20-25. **Maria Tallchief,** husband Henry Paschen, and **Lincoln Kirstein** were guests at a White House luncheon on Jan. 22.

The co. leaves the U.S. for its State Dept.-ANTA sponsored tour on March 9; opens a 3-week season in Tokyo on March 17, followed by a week in Osaka. It will be seen for almost 4 months in Australia (8 weeks each in Sydney and Melbourne), and then 3 days in Manila. Date of return to the U.S. is Aug. 10.

Leon Barzin, for 11 years musical dir. of the co., turned in a surprise resignation Jan. 12. He expressed disappointment that the NY City Center Board had not been able to approve funds for "larger, more ambitious works." He praised the co. as "one of the greatest in the world," and said that his relations with Dir. Lincoln Kirstein remained the friendliest.

ALONG BROADWAY

For a time there was a question whether **Alexandra Danilova** would remain in the new musical "Oh Captain," due on B'way Feb. 4, but at press time she was firmly back in. During the pre-B'way period choreographer **James Starbuck** (who had earlier replaced **Zachary Solov**) was replaced by **Onna White** . . . **Charles Weidman** has interrupted his cross-country teaching to do the choreography for "Portofino," arriving on

B'way Feb. 19. He then resumes guest classes in NYC, Fla., Texas, Colo. and Calif. . . . Francoise Sagan's ballet production, "The Broken Date," premiered in Jan. at Monte Carlo and now playing in Paris, will be brought to B'way by impresario Gilbert Miller for a 10-week engagement beginning May 1. A co. of 30 will be headed by **Toni Lander, Noelle Adam** and **Vladimir Skouratoff** . . . **Inbal, the Dance Theatre of Isreal,** scored a hit with its Amer. debut engagement in NYC. The announced 3-week run was extended an additional week, through Feb. 1. The nat'l tour begins Feb. 3 in Phila.

MOVIE AND TV NOTES

An hour-long ballet-musical, "Gold Rush," staged and choreographed by **Agnes de Mille,** is the feature of CBS-TV's "7 Lively Arts" Feb. 9. Dances, featuring **Gemze de Lappe, James Mitchell, Sono Osato** and 25 members of the de Mille Dance Theatre, are being adapted from the B'way musical "Paint Your Wagon" . . . **Ted Shawn** was guest speaker with Dr. Milton S. Eisenhower on the "Johns Hopkins File 7" show over WABC-TV, NYC, on Jan. 25. Shawn's topic was "Why Do We Dance?" The ABC network rebroadcasts the program Feb. 2 . . . **John Butler** is choreographer of NBC-TV's "Hans Brinker" Feb. 9 . . . Dance students of the **HS of Performing Arts** were featured on the "Living Blackboard" series Jan. 15, in dances choreographed by **Harry Asmus, Nancy Lang** and **Lillian Moore** . . . **Yajuro Kineya's** troupe of Kabuki dancers perform in "The Nightingale," the Mar. 5 presentation of NBC-TV's "Shirley Temple Story Book." . . . **Peter Gennaro** signed to choreograph a Rock 'n' Roll film starring Julius La Rosa. Many of the teen-age dancers to be used are from the NYC HS of Performing Arts . . . **Jane & Roye Dodge** have been signed to choreograph another film, with a Cuban locale, to be released by Paramount. . . . **Walter Sorell's** morality play, "Every man Today," favorably received by the N.Y. press, was televised on "Look Up and Live," Jan. 26.

PERSONALS

Lupe Serrano and **Kenneth Schermerhorn,** both of Amer. Ballet Theatre, were married Dec. 30 in Mexico City (see p. 13) . . . ABT soloist **Addy Ador** was married Dec. 10 in Caracas to architect Ubirajara Gilioli. Miss Ador left on Jan. 1 for rehearsals in NYC—an hour before the revolution broke out in Venezuela . . .

CHANGE OF ADDRESS

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Shirley Graeser, dancer with **Hal Loman's** group, and **William Reilly,** of the **Kovach & Rabovsky Co.,** were married Dec. 28.

DANCE Magazine colleague **Francis Mason,** now Cultural Attache of the American Embassy in Belgrade, Yugoslavia, and wife Pat are the parents of **Spencer,** born on Dec. 25th . . . **Janet Reed's** 2nd child, Jane Evans Erskine, was born Jan. 16 in NYC . . . **Mrs. Herb Flatow,** wife of DANCE Magazine photographer, gave birth to a son, Robert Jordan, Jan. 17 . . . Steven Jake Gaynor was born Jan. 8 to **Mr. and Mrs. "Slim" Gaynor** of **Incentives.**

Adolphe Robicheau of Boston sends word of the death in an auto accident in early Jan. of Boston dance teacher **Edmund Bradley** and his associate, **William Barrett.** Mr. Bradley was trained by Theresa Cornell, and was a member of the Mordkin Ballet in the 1920's. Many successful professionals began their studies in Mr. Bradley's school.

EAR TO THE GROUND

Arthur Lesser plans **Roland Petit's Ballets de Paris,** with **Renee Jeanmaire,** for B'way this spring . . . **Marjorie Tallchief & George Skibine** are re-joining **Ruth Page's Chicago Opera Ballet** for the '58-'59 US tour . . . The **NY Ballet Club's** 8th annual Choreographers' night is Apr. 20 at the HS of Fashion Industries. Choreographers interested in participating, contact G. Koreff, 353 E. 55th . . . Gins Attractions announce that they will bring to the US in the fall of '59 a co. of 72 members of the all-girl **Takaruzuka Dance Theatre,** the dancing-singing group Joshua Logan tried without success to get for the film "Sayonara." William Morris is booking a coast-to-coast tour . . . Info about possible openings as dance counselors in Girl Scout camps may be obtained from Miss Fanchon Hamilton, Girl Scouts of the USA, 830 3rd Ave., NYC 22.

OFF-BROADWAY EVENTS

Danny Daniels' ballet to Morton Gould's "Family Album" is premiered in 2 Young People's Concerts of the Little Orch. Soc., at 11 and 3, on Feb. 1 at Hunter Coll. **Mark Epstein** was choreographer for the Society's Jan. 3 prod. of "Ariadne auf Naxos" at Carnegie Hall . . . **Daniel Nagrin** gives his 1st solo concert in NYC Mar. 2, at 92 St. Y . . . 3 new works will be seen in the joint concert of **Paul Sanasardo, Donya Feuer** and **Annaliese Widman** Feb. 22 at the Henry St. Playhouse . . . **Sophia Delza** will be the only non-Chinese in the cast of the Yenching Alumni Assn's production of the Chinese opera, "The King's Farewell to His Favorite," at Hunter Coll. Feb. 8.

12 groups will appear in the annual **Israel Dance Fest.** Feb. 16 (mat. and eve.) at Hunter Coll. Program, marking the 10th anniversary of Israel, is directed by **Fred Berk** . . . **Katherine Litz** and **Ray Harrison** were scheduled to give their 1st joint concert Jan. 26 at Hunter. Assisting dancers: **Patricia Birsh, Nancy Conable, Gerald Price, Sylvia Karas, Hunter Ross, Elaine Thomas** . . . In the joint concert of **William Burdick** and **Karen Kanner** Feb. 23 (mat.) at the 92nd St. Y, **Ann Etgen, Natasha Grishin, Angela Watson, Edith Jerell** and **Nancy King** are featured in support of Mr. Burdick; and **Gene Neal, Timothy LaFarge** and **Jose Gutierrez** have leading roles opposite Miss Kanner . . . **Amun Ra's** group and **La Gitanilla** give a joint program of ethnic dance Feb. 11 at the Labor Temple . . . **Stage for Youth** gives a song and dance version of "Taming of the Shrew," dir. by **Frances Klenett-Salsman,** Feb. 8 (11 AM) at Town Hall . . . **Shirley Broughton** is permanent choreographer of the Amato Opera Theatre.

DANCE SCENE USA

San Mateo, Calif., teacher **Olga Ziceva** has been invited to Spokane, Wash., in May to be ballet adjudicator for the Greater Spokane Music Festival . . . **Andrey Tremaine** is choreographer for the Santa Monica, Calif., Civic Opera's Feb. 1 perf. of "Carmen." He is dance-featured with **Victor Moreno, Aleta Davis, Fina Barron, Irene Larsson** . . . **Lynne Golding,** formerly of the Australian Nat'l Ballet, joins **John Begg's Ballet Carnival** for a new season beginning Feb. 26 at Wilmington Coll. in Ohio . . . **Goya & Matteo** have 3 NY State engagements this month: Feb. 9, Canton; Feb. 14, W. Hempstead; Feb. 15, New Rochelle . . . **Merce Cunningham & Co.** dance Feb. 11 at the U. of No. Carolina, Durham.

The **Wichita, Kans., Dance Assn.** is engaged in the preparation of a new ballet, "The Boss Man and the Snake Lady," to be premiered Apr. 19. The work was choreographed in Sept. by **Daniel Nagrin** during an 8-day visit he made to Wichita. He returns a week before the perf. date for final rehearsals. On the program, Mr. Nagrin will also present several of his solos . . . The U. of British Columbia at Vancouver will have a week-long festival

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dance Mar. 3-8. Groups are being imported from NYC (the **Ryder & Frankel Dance Drama Co.**) and Hollywood (**Eugene Loring's** group). Loring will also teach in a 2-day workshop. Other events: a square dance jamboree, folk and ethnic perfs., films and a dance festival ball.

INTERNATIONAL NOTES

Roberto Iglesias was awarded the 1st Nat'l Prize in Choreography in Spain and won the honor of appearing with his co. at the Gran Teatro Liceo in Barcelona in Jan. . . . Recent visitor to DANCE Magazine was **Margot Contreras,** who heads the school of the **Nat'l Ballet of Venezuela** in Caracas . . . Down Jamaica way, **Mme. May Soohih** contributed ballet sequences to the Boxing Day pantomime, "Busha Bluebeard" . . . **Kay Perper** of the Cultural Dept. of **Simmons Tours** will lead a Dance Enthusiast's Tour of Europe this summer June 28-Aug. 18. Group will take classes and visit schools and festivals in England, France, Switzerland and Belgium, with extension trips to Italy and Spain . . . A new assn. of friends of Spanish music and dance, the **Flamenco Club,** has been formed in France. Address: **Georges Bennatar,** Dir., 37 rue Gabriel Peri, Charenton (Seine), France.

AROUND NEW YORK

Tony Mack, former asst. to **Jack Stanly,** comes into the NYC Latin Quarter soon, after a season at the Miami Beach LQ . . . **Geoffrey Holder's** 1-man show of paintings at the Barone Gallery, through Feb. 28, is his 4th in 4 years . . . "Contrologist" **Joseph Pilates** has made a film of **Eve Gentry** executing his methods. Made less than 6 months after Miss Gentry underwent major surgery, the film illustrates Mr. Pilates' rehabilitation techniques . . . **Sally Ray** will again direct the 1958 **City-Wide Folk Dance Festival,** Apr. 1 at Manhattan Center. 700 boys and girls from Y's, settlement houses and community centers will participate. Event, the 5th annual, is sponsored by the **Boys Athletic League.**

The **Aviv Dancers,** dir. by **Frances Alenikoff,** dance to mark Jewish Music Month on Feb. 19 at Paterson, NJ, YMHA . . . . . The **Creative Repertory Co.** of Oceanside, LI, does several children's perfs. in LI schools this season. Featured prod. is "The Witch Who Wasn't Wicked," choreographed by **Judith Feuerman . . . Boris Novikoff** has been staging ballet sequences for the B'way Grand Opera, the LI Grand Opera and the Pitro Grand Opera in NJ.

The Jr. Dance Co. of the Jewish Comm. House of Bensonhurst, directed by **Alan Banks,** gives a young people's matinee Feb 23. . . . The **Rockland Lyric Theatre,** Piermont, NY, presents the 1st of its dance concerts Feb. 7, 8, 14 & 15. Program has 3 ballets choreographed by **Alan Baker,** with 10 dancers, headed by **Constance Garfield** and **Dick Olsen** . . . CCNY presents a lecture-demonstration, "The Folk Dance World," by **Murray Sherman,** assisted by **Blanche Bernstein.** Feb. 17 at the 42nd St. Library . . . **Gertrude Lippincott** represented the **Nat'l Section on Dance** at the Dec. organizational meetings in NYC of the Nat'l Council of Ass'ns of Education in the Arts.

SCHOOLS AROUND NEW YORK

This spring **Doris Humphrey** teaches her Advanced Choreography Course at **Juilliard.** The 15-week series begins Feb. 6 . . . **Walter Sorell** gives a course, "Dance as Theatrical Experience" Mondays 4:20-6, at the **New School** beginning Feb. 10. Series will include dance demonstrations by guest performers . . . **Mme. Tokuho Azuma** returns to NYC from Japan in Feb. and will give special classes at **Ballet Arts** in Carnegie Hall . . . Japanese actor Tatsuo Minagawa gave a lecture-demonstration Jan. 16 on the Noh Theatre to the **Children's Dance Dept. of the 92nd St. Y** . . . 2nd semester for the Children's Dept. begins Feb. 3 . . . Also at the Y, Inbal star **Margalith Oved** gave a master class in Yemenite movement Jan. 24 . . . A new once-a-week course in modern dance for adult amateurs begins Feb. 4 at the **Erick Hawkins Studio** . . . **Michael Bell, Shirley Weaver** and **Sandra Lee** assist Mr. and **Mrs. Fred Kelly** at their dance studio in Closter, NJ . . . **Jack Stanly** has returned to his NYC classes after guest teaching at the **Delle Academy of Dance,** Ft. Lauderdale, Fla.

REGIONAL COMPANIES

DANCE Magazine's Associate Ed. **Doris Hering** returned to NYC Jan. 23 after a 2-week tour of Ga., Fla., Ala., Ky. and Tenn., as adjudicator for the **Southeast Regional Ballet Assn.,** to choose works to be presented at the 3rd annual Festival to be held in Birmingham in Apr. . . . As a result of the announcement here that the **Scranton, Pa., Ballet Guild** was interested in hearing from regional ballet groups with the idea of forming a NE Assn., patterned after the SE group, there have been responses from 10 co.'s. Since plans are being made for an organizational meeting, the Scranton Guild (P.O. Box 734) is interested in hearing from groups in Ohio and Mich. and states eastward, and in the Virginias and states northward, including SE Canada . . . Recent activities of the **Ballet Guild of Jacksonville, Fla.,** included a class with Ballet Russe's **Alan Howard,** and a perf. in dance sequences for the Choral Assn's prod. of "Aida" . . . 30 members of the

Presstime News

NYC FEB. CALENDAR

through	**Inbal**
Feb. 1	Martin Beck Theatre
through	**Marcel Marceau**
Feb. 22	City Center
Feb. 1	**Little Orch. Soc. Young Peoples' Concert** (folk & ballet groups) Hunter Coll.; 11:00, 3:00
Feb. 2	**Westchester Ballet Co.** 92nd St. Y.; 2:40
Feb. 9	**New Opera Th. Society** (folk) 92nd St. Y; 2:40
Feb. 9	**NY Ballet Club** Patricia Wilde, speaker Acad. Ballet Perfection; 3:15
Feb. 11	**Amun Ram & Group** (Ethnic) Labor Temple; 8:30
Feb. 14	**Comedy in Dance** (Todd Bolender & Co., Katherine Litz, Paul Taylor & Co., David Vaughan) Cooper Union; 8:40
Feb. 14-16	**Joint Concert** Henry St. Playhouse; 8:40, 3:00, 8:40
Feb. 15	**Irene Gabriel & Co.** (Brooklyn Philharmonic Youth Concert) Bklyn. Acad.; 3:00
Feb. 16	**Israel Dance Festival** Hunter Coll.; 2:40, 8:00
Feb. 16	**Juilliard Dance Th., Sophie Maslow & Co., Katherine Litz** 92nd St. Y; 2:40
Feb. 16	**Don Cossack Chorus & Dancers** Carnegie Hall; 8:30
Feb. 19 & 24	**Anna Sokolow Dance Co.** 92nd St. Y; 8:40
Feb. 21	**Music & Dance** (Shirley Broughton & Co., Merce Cunningham & Co., Wm. Dollar & members of Ballet Th. Workshop, Paul Taylor) Cooper Union; 8:30
Feb. 22	**Mary Anthony Dance Theatre** Brooklyn Academy; 8:30
Feb. 22	**Contemporary Dance Productions** 92nd St. Y; 8:40
Feb. 22	**Donya Feuer, Paul Sanasardo, Anneliese Widman** Henry St. Playhouse; 8:40
Feb. 23	**Wm. Bardick, Karen Kanner & Cos.** 92nd St. Y; 2:40
Feb. 28	**Muriel Stuart** Ballet Lecture-demonstration Cooper Union; 8:30

Phila. Civic Ballet dance at the annual dinner of the Jewish Nat'l Fund Feb. 3. Ballet by **Norman Craig** will depict 10 years of growth in Israel . . . The **Westchester Ballet Co.** has openings for boys to appear in future programs. Contact **Iris Merrick**, 205 Main St., Ossining, NY.

SCHOOLS AROUND THE COUNTRY

Leon Danielian gave a master class in ballet at the **Armand School** in Detroit Jan. 19 . . . Pupils of Dayton, O., teacher **Lera Rae** participated in a recent TV story-ballet, "Lullaby" . . . **Pearl Lang**, assisted by a resident co. of 6, returns to the **U. of Colo.**, Boulder, June 17-July 19. The U. is offering 5 tuition-free scholarships for work with Miss Lang. Applicants may write her at 57 W. 86, NYC 24.

NYC teacher **Joseph Levinoff** has been conducting guest ballet classes at **Christine Lazzero's Delle Acad. of Dance**, Ft. Lauderdale, Fla. . . . A new original ballet, "Maid of Orleans," was scheduled for premiere Jan. 16 & 17 at **Midwestern U.**, Wichita Falls, Tex. Choreo. is by Dance Dept. Dir. **Frank Karhanek-Pal . . . Merce Cunningham** and guest teachers have begun a 10-week series of modern dance classes under the sponsorship of the **Dance Circle of Boston** . . . **William Milne**, asst. to Detroit teacher **Nicholas Tsoukalas**, was lead male dancer in the Christmas "Nutcracker Suite" given by the Toledo Ballet, choreography by **Marie Vogt** . . . **Daniel Nagrin** gives a class and demonstration Feb. 15 for the **Texas Dance Symposium of Southern Methodist U.** in Dallas. The following day he teaches at the **Edith James Studio**, Dallas.

ASSOCIATION NEWS

Dance Masters of Amer. have announced their summer schedule. Roosevelt Hotel, NYC: Normal School, July 20-25; Pre-Conv. Ballroom, July 26, 27; Convention, July 27-Aug. 1. Lafayette Hotel, Long Beach, Calif.: Normal Sch., Aug. 7-10; Pre-Conv. Ballroom, Aug. 9, 10; Convention, Aug. 10-15 . . . **Assoc. Dancing Teachers of So. Calif. (DMA)**, at their Jan. 12 meeting featured **Irina Kosmovska, Corinne Leslie, the Baker Dancers, Bobby Root** and **Charley & Margaret Baker** as instructors . . . **Bob Audy, Val Escott, Gertrude Edwards Jory, Jules Stone** and **El Warner** taught for the Jan. 26 session of **DMA Chap. 17**, Washington, DC . . . **The Okla. Chap. of DMA** held a material session at the **Kotche School** in Okla. City Jan. 12, with **Anajean Lancaster, Mrs. Shelly Williams** and **Lez Damaroff** as faculty. **Lee Paramore, Jim Crowell, Everett Taylor** and **Kotche** conducted the Ballroom Workshop Panel.

Dance Educators of Amer. have their next material session Apr. 13 at the Plaza Hotel, NYC . . . **Virginia Lee Kehl, Carol Rau Winkelman, Don Tom** and **Pat Marquardt** were teachers at the Jan. 19 meeting of **Dance Masters of Wisc.** at the **Adele Artinian Studio** in Milwaukee.

NADAA's Wisc. Chapter had a Jan. 26 meeting in Milwaukee with **Dorothy B. Smith, Dorothy Ann Raye, Kathryn Kading, Edith Peterson, Carolyn Galbraith, Karen Lee Navoichick, Marcia R. Skalski** and **Ethel Koch** as teachers . . . The same day the **NADAA Boston Chapter** featured instructors **Doris Holloway Birman, Tatiana Babushkina, Eva Stone, Dorothy Jenkins, Gladys Ruben, Grace Bates, Adrienne Parker, Shirley Sullivan** and **John Daly.**

CHICAGO NEWS

The **Royal Ballet's** 3 weeks here were highly successful. Dancers from Ballet Russe and Ballet Theatre took advantage of the Christmas lay-off to see the British visitors. The co. has so large a personnel that tour casualties did not affect performances. **Desmond Doyle**, hospitalized for gall stone surgery, did not dance at all. **Svetlova Beriosova** was laid low with an impacted wisdom tooth, but after recovery she made a terrific impact on the town; in fact, next to **Margot Fonteyn**, she meant most at the box office. **Nadia Nerina**, who had returned to England, flew in for the Chicago engagement. Her Coppelia was particularly liked. **Maryon Lane** and **Anya Linden** had great personal successes. **David Blair** and **Philip Chatfield** were the most popular men. "Solitaire" and "Noctambules" were both well liked, and "The Prince of the Pagodas" had a much better reception than in NY. There were even those who professed to like the music . . . In off-hours, the Royal Ballet people split their gloves applauding **Istvan Rabovsky's** 8 consecutive double air turns at the Palmer House, where he has been appearing with **Nora Kovach.**

Veteran dance teacher **Marie Veatch**, who retired some years ago, died Dec. 24, after an illness of several months . . . **Eric Braun** designed the figures danced by 30 debutantes at the very posh Cotillion on Dec. 21st. Mr. Braun discovered that the previous training of the young Society ladies had not prepared them for the demands of elementary choreography, or—in non-dance terms—the kids had all left feet . . . **Chicago Dance Council's** Jan. meeting was to be a program of folk dances of Lithuania, Poland and Scotland, directed, respectively, by **Bruno Shotas, Emily Mucha** and **Margaret Bailie MacDonald** . . . **Betty Gour** was choreographer for the Jan. Auto Show at Int'l Amphitheatre. After completing these chores, Miss Gour went on tour with **Ruth Page's Chicago Opera Ballet**, of which she is ballet mistress. *Ann Barzel*

HOLLYWOOD AND LAS VEGAS

COLUMBIA: "Juke Box Jamboree" will be a fast 3-week job, including book and music no's. **Lennie Smith** will choreograph, using 8 dancing couples.

MGM: **Gene Kelly** has returned from Europe after scouting locations for his next independent film, "The Diamonds of Mlle Antoinette," in which he hopes to co-star with **Leslie Caron.** Kelly will direct Doris Day musical, "Tunnel of Love."

PARAMOUNT: Dir. Anthony Quinn has signed **Josephine Earle** to choreograph the big waltz no. in "The Buccaneer."

PATHE: **Jack Baker** is staging musical no's for Desilu Films.

AROUND L.A.: **Eugene Loring** to choreograph the Shirley Temple TV show . . . **Jack Claus** of "Polka Parade" has staged the current "Wonderful Town" at the Music Box Th., with dancers **Richard Gargano, Rick Antoney** and **Mary Demos** featured . . . **Ernest Richmond** staged the charity show for **The Thalians** . . . **Jerry Stabler, Jimmy Brooks** and **Bert May** back in town after London and Command Performances with Judy Garland, but the other Boy Friends are scattered over Europe. **Ernest Preston, Skip Martin** and **Bill Lundy** are in the Francoise Sagan ballet which opened in Monte Carlo; **Lance Avant** off to Spain to study guitar; **Burnell Dietsch** touring Italy . . . **Ray Arnett** signed for choreography and special staging in Liberace's club shows . . . **Carmen Clifford** to be featured on several Sinatra TV shows . . . Dancers well represented in the Pasadena Rose Parade. One network had **Eleanor Powell** as emcee, another had **Marge and Gower Champion.** This Mr. and Mrs. team also have a hit record on the market, "Let's Dance, Let's Dance." **Susan Luckey** danced the NBC "Flowers by Wire" commercial . . . **Ray Bolger** and **Muriel Landers** at the Cocoanut Grove . . . **Nico, of Nico & Grace,** to dance with **Marie Wilson** in her new club act . . . **Earl Barton** back in Vegas-Hollywood after trip to Puerto Rico to stage new no's for **Augie & Margo.**

LAS VEGAS: **Robert Sidney** responsible for new Betty Hutton act at the Sahara. Miss Hutton and **Herb Lurie** highlight the show with several good dance no's . . . **Chiquita & Johnson** into the Dunes for a long run . . . The **Barry Ashton Dancers** making their bow in the new Joe E. Lewis show at El Rancho Vegas. Barry Ashton is principal dancer-singer, assisted by **Patti Ann Jackson** . . . The Desert Inn houses the new Betty Grable act. She is supported by 4 singing-dancing boys, **Ray Baxter, Ken Chertok, John Drexel, Jim Hodge. Donn Arden** supplies the 2 big prod no's . . . **Jean Devlyn's Flamingoettes** are developing a great Vegas following, and **Don Kirk**, the singing-dancing emcee,

(continued on page 95)

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COSTUME FABRICS • DANCE FOOTWEAR • ACCESSORIES

AT THE THEATRE:

"NUDE WITH VIOLIN," "TIME REMEMBERED"

BY LEO LERMAN

Vandam

While Helen Hayes, at right, looks on, Susan Strasberg, as the Milliner, and Siz Arno, center, as the Headwaiter, indicate the late orchid-eating ballerina, Leocadia Cardi. Says the Headwaiter: "She was beautiful — very beautiful indeed. She had the most disturbing way of looking you straight in the eyes, walking right up to you, and then looking away at the very moment when you expected her to speak to you . . ."

This month, there being no new shows with dance to report upon, we are concerning ourselves with remarks about dance in two plays now extremely successful on Broadway.

In Noel Coward's *Nude with Violin*, a high comedy farce, Clinton Preminger, Jr., a young reporter with a passion for the dead great painter Sorodin, questions Sebastian, the painter's erstwhile butler and general factotum (played by Noel Coward), about Sorodin's esthetic likes and dislikes.

Clinton: *What did Sorodin think about ballet?*

Sebastian: *Dancing in any form nauseated him.*

Clinton: *Why?*

Sebastian: *In the first place, he said that watching people turn round and round very fast made him giddy — and in the second place, he loathed swans.*

Clinton: *There are ballets without swans.*

Sebastian: *Very few.*

As tossed by Noel Coward, the last phrase sizzled.

In *Time Remembered*, a "romantic comedy" by Jean Anouilh, Helen Hayes, as The Duchess of Pont-au-Bronc, explains to Susan Strasberg, as Amanda, a milliner, about the great beauty and world-famous ballerina Leocadia Gardi, now deceased: *Two years ago, mademoiselle, my beloved Albert* (the Duchess' nephew) *became enamoured of a lady of incomparable beauty and impeccable aristocracy . . . a lady of whom you will certainly have heard. I will tell you her name. Leocadia Gardi.*

Amanda: *The ballerina?*

Duchess: *Yes, child, the great and glorious ballerina. The divine Gardi, as they called her. Ah, the exquisite, ethereal grace of that first entry of hers in "Swan Lake."*

At this point in the play's action, Miss Hayes executes several basic ballet movements — literally she murders them. There is a kind of homespun fun in her intentional clumsinesses, the fun having been presumably abetted by suggestions from choreographer and dancer Todd Bolender of the New York City Ballet. For Mr. Bolender is credited on the *Time Remembered* program as "Assistant to Mr. Marre," the director of the entire production. To cap her little excursion into ballet, Miss Hayes continues: *Unhappily, I am no dancer. When I was a girl, I was as light as thistledown on my feet — but thirty years of waltzing with the dear Duke proved too much for my delicate talent . . . a pity, but there it is.*

At another point we learn from the Duchess: *You know how she died. The poor darling always wore a scarf of immense length; a different one for every costume she possessed. Very becoming they were, too. They became quite a legend, the Leocardia scarves. As she said 'goodbye' to you, she would fling her scarf around her lovely neck and knot it in her own inimitable way . . . Well, one evening she was leaving the house of some friends after a most interesting discussion on the thirty-two fouettés. On the doorstep, saying goodbye, she knotted her scarf with a magnificent, characteristic gesture* (she demonstrates). *Alas, she flung her arms . . . strangled herself. She let out a single cry — a strangled one, of course — and fell dead.*

Leocardia apparently also ate orchids, lots and lots of them. Said the Duchess: *Leocardia used to nibble them ceaselessly. How long do you think it takes a person of sensitivity to nibble the heart out of an orchid? — naturally, she discarded the outside petals.*

Now the remarks by Mr. Coward and M. Anouilh are, of course, all legitimately in the spirit of fun and nonsense. We need not take them seriously. But there is one aspect of both *Nude with Violin* and *Time Remembered* which anyone interested in dance must appreciate, and this is a matter of body movement by each of the stars concerned: Mr. Coward, Miss Hayes. Their footwork is delicious, to paraphrase an old nightclub song.

And Mr. Coward's footwork is, perhaps because he has been a hoofer, the neater and more evocative. His high comedy stems not only from the frequently very funny speeches he has written for the character he portrays, but also from the way he uses his feet — most often in the "4th position," feet swiftly or slyly manipulated to shift the weight, with great and suave comic point, from foot to foot. All high comedy from the Harlequinade onwards is, literally, grounded in this deft use of the "4th position." It has been utilized for so many years that it seems absolutely natural when playing period or high comedy today. Only the Charlie Chaplins, the greatest clowns, triumphantly employ the "1st position."

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LOOKING AT TELEVISION

WITH ANN BARZEL

The most memorable television dance event of the year should have been New York City Ballet's *The Nutcracker* on 7 Lively Arts, just before Christmas. The announcements, months in advance, led one to anticipate a magic ballet, imaginatively produced, and newly enhanced by the electronic magic of a medium whose very nature is magic. The prestige of a program such as 7 Lively Arts made one expect a presentation of ballet that would delight its old friends and recruit new enthusiasts.

Nothing of the sort happened. On Dec. 22 an abbreviated version of Balanchine's *The Nutcracker* was shown on CBS. It was shorn of color, shorn of spaciousness, shorn of magic. Worst of all, it was drab.

The tree that grew magically in City Center, in California's Greek Theatre, in Chicago's Opera House, merely rustled its branches in the camera lens while Tchaikovsky's music rose to climaxes. After all the hullabaloo there was a long shot of a Christmas tree. If you were not familiar with the ballet, you did not know about the change in size. The differences in the proportions of the toys that came to life and the room they were in was not discernible in a medium where size is an adjustment the viewer makes in relation to his own screen. The voyage of the little white bed lacked the sense of miracle it has on stage. The snowflake scene had no spaciousness— it was merely girls dancing in a confined space. The land of the Sugar Plum Fairy, all in gray, had none of the dazzle of the stage's pink and white. The sets were not at all interesting.

The opening party scene was not without charm, but, truth to tell, there were so many kiddy Christmas parties on the air that week, it seemed they were all of a piece — kids act the same for Como or Balanchine. Zina Bethune looked too big and acted too mature for the Little Clara role. The lingering looks and long handclasps exchanged between herself and Herr Drosselmeyer's nephew were ridiculously close to Hollywood manners. In the battle scene, the mice were unnecessarily repulsive in closeup.

The dancers acquitted themselves well. Closeups of the principals were gratifying, especially when one could glory in the perfection of technical details such as Patricia Wilde's *gargouillade* in the Marzipan Shepherdess dance. Maria Tallchief, Andre Eglevsky, Diana Adams, Robert Barnett, Richard Thomas and Roy Tobias offered what pleasant moments one could salvage from a dull show.

The subject of *The Nutcracker* was ubiquitous. A Christmas dream of toys coming to life was the bright idea on every variety program. The tin (or wood) soldiers, the Jack-in-the-box and "ballerina" doll were standard equipment.

The first toy shop to come to life was on the Dec. 14 Polly Bergen Show. Singer Bergen herself was a "ballerina" doll worshipped by tin soldiers who sang *You Great Big Beautiful Doll.* Her partner, a Raggedy Andy doll, was such a good dancer the contrast was bad for the singing lady in spite of her pretty tutu. Peter Gennaro was Raggedy Andy — need we say more.

On the Gobel-Fisher Show of Dec. 17, there was a conglomeration of animated toys. The inevitable "ballerina" in tutu was working (and I mean working) on half point, showing how pointless it is to do toe steps like *échappé* and *passé relevé* on the half-point. There was one unfortunate moment when all the toys were moving frantically and aimlessly while the roving camera fixed for an instant on each. It caught the "ballerina" valiantly whipping out *fouettés* and not quite on the perpendicular.

A week later on the Fisher-Gobel Show of Dec. 24, Elaine Dunn wandered around in a toyland. She was a species of jester and she danced cleverly with two cartoon imps. There were a few faulty synchronizations, but on the whole it was an original idea, and it came off well — especially the *grande pirouette* finish.

On Dec. 23 Lawrence Welk had a magic toy shop, too, and the best part of it was a wooden soldier who did a tap dance to the Parade of same. No credit line — he didn't sing.

There was some snappy young dancing on the musical version of Junior Miss aired by CBS on Dec. 20. The crawl went too fast to catch the name of the choreographer. With professional dancers looking unlike the uncouth kids who dance in record shops on daily programs, for once a Rock 'n' Roll routine managed to be inoffensive.

One other time the Rocky rhythm was danced acceptably, and that was on the Jan. 6 Guy Mitchell Show, for which Ted Cappy is choreographer. The attractive group danced in a gym — it was something about a Junior "hop." Tap dancer Ray Malone danced on the same show, and he was good. However, the sound control man should have done something to keep the sound of his taps on the air instead of letting it get drowned out by orchestra and studio-audience applause.

In medieval religious spectacles only the Devil and Follies danced: On TV certain unsavory characters are invariably portrayed by dancers — for instance, the shady lady in a saloon. On Hit Parade, Dec. 14, Thelma Tadlock in a tight, flame-colored sheath and sleazy boa enticed and disdained three young men in shirt sleeves and derbies. For this she sweated at the barre some of the best years of her life?

Also on Dec. 14 Gisele MacKenzie did *Old-Fashioned Walk* with those talented Curfew Kids. The choreographer evidently aimed at a casual effect. It got so casual it was a shambles.

Pasadena's Parade of Roses is a New Year's Day tradition, and, as aired on television, it was not without dance interest. A winning float was titled A Little Girl's Dream of Being a Ballerina. Little girls in tutus posed in various attitudes among the posies and it was quite charming. More fascinating were the Belgian folk dancers who came to publicize the Brussels Fair and danced along the parade route.

P.S.: I said last month that I hadn't seen all of *Annie Get Your Gun,* and I hadn't, including credits. I therefore incorrectly mentioned Kelly Brown, previously announced, instead of Norman Edwards, as the male dance lead. Please excuse this error.

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RECORDS FOR DANCE

BY

It does not necessarily follow that a great piece of choreography is always set to a musical score of equal value; and the opposite is also often true. Many wonderful pieces of music have been composed for ballets which have never fared well and which have soon disappeared from the repertoire.

The Miraculous Mandarin by the great Hungarian composer, Bela Bartok, is one such score.

Perhaps the libretto, by Menyhert Lengyel, which was written right after the First World War during a very trying period in Hungary, militated against the ballet. Even a following generation found it strong meat. The ballet was built around a sordid story set in a brothel, and when a performance was announced it always created a storm of controversy. Even as late as 1931 (the score was composed in 1919) the ballet had not been seen in Bartok's native Hungary; and when, at that time, it was scheduled in conjunction with Bartok's fiftieth birthday celebration, it was officially banned after the dress rehearsal.

During recent years in America, we have had the opportunity to see Todd Bolender's version danced by the New York City Ballet Company. Unfortunately this version sought for shock value instead of the true intensity of the music.

A new and brilliant recording of *The Miraculous Mandarin* has been issued on Angel 35550, conducted by the young Italian director Fernando Previtali, and played by the Royal Philharmonic Orchestra. There are in the LP catalogues two previous versions of the score, but those are now superseded. In the new recording we can marvel, as never before on records, at the glowing colors of the orchestration, the savage rhythms and sharp dissonances. Very few composers have put dissonance to such effective emotional use as has Bartok. This is exciting and full-blooded music, awaiting a choreographer who has the gift and insight for genuine drama.

Since there is so much duplication in the "classical" repertoire, there is no reason why recordings of ballets should be an exception. Two versions of Prokofieff's *Cinderella* have been issued more

BY ROSALYN KROKOVER

or less simultaneously. Both are conducted by musicians who have led the Royal Ballet through the score. On Victor LM-2135, Hugo Rignold leads the Covent Garden Orchestra in Suites Nos. 1 and 2. Angel 35529 presents Robert Irving and the Royal Philharmonic in a series of excerpts: Nos. 1, 2, 9-17, 19, 20, 22, 28-30, 32, 34-38 and 50. As performances and recordings go, there is little to choose from. Both conductors and orchestras are fine, and both discs are well recorded. But as the Angel disc offers a more substantial chunk of the score, it would appear to be the preferable version.

The fifth LP version of the Rossini-Respighi *La Boutique Fantasque*, with Georg Solti and the Israel Philharmonic (London LL-1715), is the best. It is a stunning recording, much livelier in sound than the fine old Ansermet interpretation; and whereas the Ansermet disc had only the ballet on it, the new one has, in addition to the complete score, Dukas' *Sorcerer's Apprentice*. What a wonderful piece of music *La Boutique Fantasque* is! Clever, witty, sophisticated, brilliantly orchestrated, melodious, it is a masterpiece of its genre. This recording should enliven many a weary hour. *THE END*

Ballerina Lupe Serrano and Assoc. Conductor Kenneth Schermerhorn, both of The American Ballet Theatre, pose happily for photographers at the reception following their Dec. 30 wedding at the Serrano home in Mexico City. The couple met when Schermerhorn joined the Co. earlier this season.

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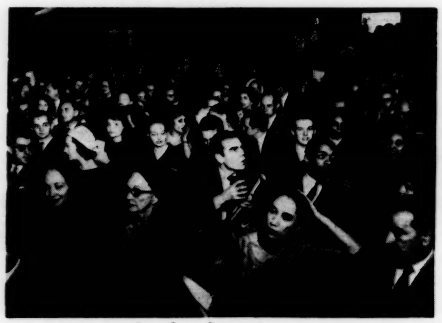

In the theatre . . .

On midnight of December 15, the day before the formal premiere of Dr. Paul Czinner's color film "The Bolshoi Ballet," at N.Y.'s 55th St. Playhouse, DANCE Magazine held a Gala Midnight Preview.

The air was electric, the interest monumental, and the reactions to the film varied. The Russian and ex-Diaghilev set were mostly starry-eyed, the younger dancers were highly critical of the choreography—but everyone was unanimous in praise of Ulanova and of the opportunity to see the Bolshoi Co. uninterruptedly in a record which is the closest we've ever seen to a live performance. On Dec. 16, the formal and elegant premiere was a benefit for the Dance Collection of the N. Y. Public Library.

The film, distributed in the U. S. by the J. Arthur Rank Co., is also being shown in Philadelphia and Washington, D.C., and is scheduled to open soon in Hartford, Conn., and Boston.

Below, a camera once-over-lightly on some of the activities in the lobby preceding the Dec. 15 midnight screening.

Backstage at the filming: Galina Ulanova gets checked by a technician for a "take" in "Giselle" at Covent Garden.

l to r: Igor Youskevitch, Anna Youskevitch, James Starbuck . . .

Frederic Franklin and Alexandra Danilova . . .

Paul Hartman, Marina Svetlova . . .

George Zoritch, Irina Borowska . . .

Dr. Paul Czinner, Nora Kaye . . .

Herb Fishow

Photographed from the screen — some of the flash and fury of the Bolshoi's Divertissements from "Faust" . . .

Jean Gordon, Alicia Markova; at right, Danton Walker . . .

Nina Novak, Edmund Novak, Irina Kovalska . . . *(over)*

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DANCE IN THE MOVIES

BY ARTHUR KNIGHT

We have become so used to seeing our movie musicals done up in multi-million dollar packages that Universal's modest *The Girl Most Likely* is a welcome reminder that high imagination can often be substituted for a big budget. The film itself, a remake (uncredited) of Garson Kanin's delightful *Tom, Dick and Harry*, suffers from a heavy-handed script, from Jane Powell's colorless interpretation of a girl who can't make up her mind which man to marry, and a wholly ordinary score. But every once in a while the story is shoved aside and Gower Champion comes in to stage another dance sequence. And each time that happens, the screen fairly springs alive with his brisk, clean, humorful and original routines. Champion has appeared in films so often as a dancer that his choreographic talents, developed in intimate Broadway revues, have almost gone forgotten. On *The Girl Most Likely* he worked solely as choreographer, and his four numbers are as bright and incisive as anything seen in recent months.

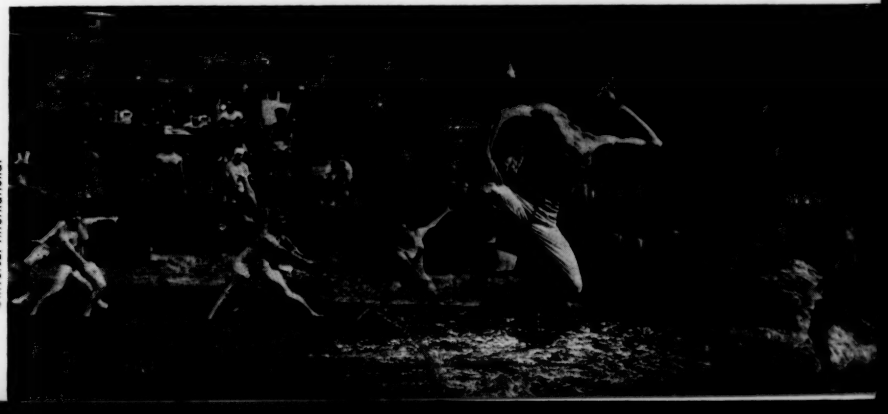
In style and general approach, Champion seems a good deal closer to Jack Cole than to any other dance director currently working in films. Like Cole, for example, he seems happiest with a minimum of props and fussy background details. Indeed, two of his numbers are set against pure color—cherry-red for a high society parody, bright yellow for an Indian dance —with no suggestion of floor, back-cloth or horizon. Distance appears infinite and movement evolves unhampered either by space or gravity. In staging *Keeping Up with the Joneses* he uses a few ladders, a threadmill and literally nothing else. For *Who Are You?*, the Indian number, there are a tepee and a few bright cloths hanging in mid-air. The dance movements — rudimentary in both instances since Champion was working with people who were essentially non-dancers—arise out of simple actions like climbing, running or an elementary Indian hop-step. Even so, through fresh and imaginative camera angles he has managed to put together sequences that have the spontaneity and the homogeneity of real dancing. It is, perhaps, a form of *trompe d'oeil*, creating what looks like a fairly complex ballet out of bits and pieces that are in fact quite simple, but it is nonetheless both attractive and effective.

Again like Cole, Champion stages numbers that are full of clean, vigorous movement and piquant humor. With dancer Kelly Brown to work with in a sort of Mexican mambo called *All the Colors of the Rainbow*, he introduces leaps and turns that take full advantage of a Tijuana market place locale with its small, colorful booths and brightly clad natives. Brown handles himself beautifully as he leaps from stall to stall, vaulting over the counters, scampering over the roof-tops or gliding down a convenient pole. Although Miss Powell joins him from time to time in this number, for the most part Champion has wisely confined her to the type of movements he invented for the other, more earthbound members of his cast, Keith Andes and Kaye Ballard. He puts them all in gaily colored clothes and huge, floppy sombreros and keeps them busily striking attitudes or playing an amusing game of "follow the leader" under the cover of their ridiculous hats. The set is small, almost too cramped for dancing; but by keeping his quartet in fairly tight groupings with only Brown—or, occasionally, Brown and Miss Powell — stepping off for wide, free movements, Champion neatly manages to conceal any suggestion of Poverty Row.

Where Champion differs from Cole — and it is a significant difference — is in the muscular exuberance of his work. Cole is always superbly controlled, every action carefully plotted and smoothly executed; Champion's dancers seem to move with a youthful enthusiasm that is no less carefully choreographed, but choreographed to retain the spark of spontaneity. This quality is abundantly visible in his best dance in the film, a brisk, wacky little affair titled *Balboa*. Here, with a line of perhaps a dozen real dancers to play around with in a beach resort setting, Champion sets up patterns of graceful, supple action that reach their climax as one after another of the dancers literally flings himself into the water. They cavort in the sand, stamp in the surf, splash toward the camera — and all in the most infectiously rhythmic abandon. Their casual, colorful beach garbs add considerably to the gaiety.

It is unfortunate that *The Girl Most Likely* never manages to equal the charm and liveliness of its musical sequences in the remainder of its running time. But it is good to see that Gower Champion has lost none of his choreographic skill—and perhaps next time the studios will be inspired to use him as both choreographer *and* dancer. He is too able a man to be forgotten in either department.

THE END



Universal-International

Featured Kelly Brown leads the dances choreographed by Gower Champion for the color musical "The Girl Most Likely." At right, the dance called "Balboa," "a brisk, wacky affair," one of 4 dance numbers which, says our reviewer, give the film whatever it has.

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A REPORT:

4th ANNUAL CONFERENCE ON CREATIVE TEACHING OF DANCE TO CHILDREN

How do you stimulate students to create? Can ballet classes offer compositional experiences to children? Of what value are folk forms in creating dances? What are some quick techniques for composing?

The Fourth Annual Conference on the Teaching of Creative Dance answered these and many other provocative questions. The Conference was held at the 92nd Street YM-YWHA in New York City, December 27, 29, and 30. Its theme this year was "Composition." Approximately one hundred and fifty teachers and students of modern dance, ballet and ethnic dance took part. They came from many parts of the country, and represented studios, community centers, schools and colleges.

Most of the sessions were presented as "how-to" classes, and the individual approach of each instructor was a most provocative aspect of the sessions. They all stressed exploring the many possibilities of creative movement. The first session began with Kathleen Hinni giving a demonstration of "Composition in the School Program." She showed how large groups, through the use of simple thematic material, can develop effective dances that are genuinely their own.

The workshop on "Composition for Teen-Agers" was brilliantly taught by Joseph Gifford. His approach stressed the importance of finding the content first and letting it determine the form of the dance. He used many devices to stimulate the kinesthetic imagination of the students and help them to discover new ways of movement. The beginners class explored contrasts between smooth, sharp and vibratory movement through improvisation. The class analyzed these move-

Author Sonya Humlin has taught dance at Georgia State College, CCNY, the Univ. of New Hampshire and Radcliffe, and now has her own studio in Marblehood, Mass. She is on the Board of the Boston Arts Festival and the Dance Teachers Guild.

BY SONYA B. HAMLIN

ments and experimented with them as emotional experiences, i.e. dancing "fear" in sharp movement, "happiness" as smooth, sharp or vibratory movement, etc. The students built these studies while always being aware of the movement as a means of communication.

The intermediate group became more specific by using three objects as stimuli for their compositions. A heavy piece of brain coral, a filmy sea fan and an intricately carved Japanese candlestick were used, with the group trying to capture the basic qualities of each in movement. They discussed the character of each object, its color, texture, style, the movement within it and how it made them feel. Then the group improvised about each piece and began to discover that they used different rhythms, different dynamics of movement and different space patterns for each one.

The advanced group carried this thinking further into a sense of form. By improvising contrasts in slow and fast rhythms and analyzing the content of movement, they built up to studies in ABA form. (The problem given them was to compose the first theme, or A in one rhythm and quality, B (secondary theme) with a different feeling and rhythm. Something happens in B to cause the dancer to return to the A theme, but movement is colored by the experience in B. In these three classes one could see how the groundwork of pure movement into movement with specific quality into movement with content and form can build the budding dancer into an effective choreographer.) An animated question period, moderated by Sonia Hamlin followed the demonstration.

The next session was led by Lucile Brahms Nathanson, Chairman of the 92nd St. Y's Teacher Training Division in Children's Dance, and Chairman of the entire Conference. Its title was "How to Develop a Sense of Form." Mrs. Nathanson explained that all art forms must have a

(continued on page 86)

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Caller Keeler at rehearsal

INFORMAL REPORT on ELISHA C. KEELER

NYC BALLET's "SQUARE DANCE" CALLER

BY EUGENE PALATSKY *PHOTOS BY MARTHA SWOPE*

The New York City Ballet has found a convert to balletomania as well as a valuable collaborator in Elisha Keeler.

Mr. Keeler, famous caller, had seen only one ballet in his fifty years — a Roland Petit performance in 1953—before George Balanchine asked him last August to provide the authentic "patter" for a new work, *Square Dance*, which was to be premiered November 21 at City Center.

More familiar with the functionings of church dances, Grange parties and rural jamborees, the short, lively gentleman was amazed at the operations of a ballet company. "They didn't start on the ballet until October 31," he said backstage after one performance at City Center. "Then zip, zip, zip—they've got it done! These people don't waste any time."

Mr. Balanchine said he had "wanted to do something like that" for a long time. When he read a profile on Elisha Keeler in *The New Yorker* last February, he knew he had his man. "I asked him to say any thing he wanted during the dancing, as long as he didn't use ballet terms," Mr. Balanchine explained. "I wanted the proper square dance atmosphere."

". . . Everybody ready, here comes Pat. Lonesome lady swing and whirl. (Whistle) Pretty girl!"

(over)

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Square Dance Caller

(continued from page 21)

Mr. Keeler and his wife Lois saw ten rehearsals of the ballet, sometimes driving fifty miles for an hour rehearsal, and then back to their home in South Salem, N.Y. Mr. Balanchine provided him with records and a score of the Corelli-Vivaldi excerpts to which the ballet is set.

"The tempos in this music are so uneven," Elisha said. "It was quite a job making the call finish when the dancers did." But the result was a script *(see below)* that accurately describes many of the ballet steps in vibrant square dance jargon — much more suitable than anything Mr. Balanchine expected. And Elisha, who is typed as a "singing caller" in his trade, actually harmonized with the baroque music during some of his banter.

"We finally completed it by the afternoon rehearsal of the first show," Mr. Keeler noted. "We went through that last rehearsal, and I thought, 'Oh, this is awful. Nothing fits.' But that evening everything somehow clicked! And did you see those wonderful reviews?"

Mrs. Keeler, who helped write the script, and pretty sixteen-year-old daughter Mollie sat nervously in the balcony through most of the ballet's performances this season. Mrs. Keeler was in the wings to prompt if necessary during the first two presentations.

Each Keeler appearance at square dances in Westchester County and Connecticut is a family affair. Mrs. Keeler plays the accordion, Mollie the fiddle, and twenty-year-old son Kenny the banjo. Together they comprise the Happy Humdingers, and supply their patriarch's accompaniment.

Lois helped write the *Square Dance* script. "Now that we've got the words all set," Elisha promised, "I'm going to improve on it—pep it up, get some personality into it." And he has. The ballet has become an audience favorite.

About his new surroundings, he said: "The only ones with bad temper around here are the stage hands. The dancers are wonderful people—so friendly. And their dancing is really exciting to watch." Another convert, Mollie, is considering resuming ballet classes she took as a child. Mrs. Keeler just smiled knowingly and pointed out, "I saw Pavlova at age ten, and that did it for me."

THE END

Excerpts from the Keeler script for *Square Dance*:

... Two little ladies, up the track,
Sashay over, sashay back
In the same old track
Now all you ladies chain
Over once and back again
Over once and away you go
Left hand back and don't be slow
Fly through the air like a bird on the wing
Don't fall down, you pretty little thing
Ladies to the center, back to the bar
Gents go out and stand right thar
Spread out wide, side by side
Spread out wide, like an old cow hide
Right hand around, around you go
Turn around and do-si-do

Balanchine directs the on-stage string ensemble during a rehearsal of "Square Dance"

Do-si-do in mountain style
Under the arch, give her a smile
Do-si-do in mountain style
Under the arch, give her a smile . . .
Down the center, lonesome gal
Now she's waiting for her pal
All alone, swing and whirl
Down the center in a butterfly whirl
Lonesome gent, hurry up quick
All right, Pat, here comes Nick!
Now together, away you go
Point your pretty little toe
Sashay to the center, all
How'm I doin' with this old call?
Gents go 'round, come right back
Make your feet go wickety-wack
All the ladies do the same
Make your feet go wickety-wack
That don't rhyme, but I don't care
Take her out and give her the air! . . .
THE END

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Merce Cunningham and Dance Company
Brooklyn Academy of Music
November 30, 1957

Sometimes when describing a Merce Cunningham concert, we wish we could use a medium other than the finite one of words. For Mr. Cunningham's choreography, at its best, is woven not of specific forms and patterns, but of infinitely subtle variations in rhythm. A bit like Far Eastern performers, Mr. Cunningham's dancers do not seem to be moving on the beat or even counter to the beat. They inhabit the tantalizing area between.

In the new *Labyrinthian Dances*, to a serene score by Josef Matthias Hauer, they engaged in smooth promenades and sudden delicate arrests that reminded us of dragonfly paths over water. In the new *Picnic Polka* and in *Banjo*, both to the music of Louis Moreau Gottschalk, they did not approach the cakewalk music with the familiar DOWN-up beat. Instead, the whole dance seemed to be on a lightly exhilarating up beat.

Early in his concert career, Merce Cunningham created a strange and moving solo called *Root of an Unfocus*. Now, after a long hiatus, he has returned to this somewhat tormented emotional vein in the new solo, *Changeling* (Christian Wolf). In its deep crouch, head touching the floor, and in its arms held close to the sides, the dance was honeycombed with sadness — a sadness all the more poignant for its understatement.

Despite his propensity for understatement, there is much richness in Merce Cunningham's choreography, much elegance, too. Of the new works, only *Springwater and People* (Earle Brown) seemed sparse, discursive, and overly long. It was redeemed by the concluding *Nocturnes* (Erik Satie) in which the dancers seemed almost to be made of moonlight.

One cannot expect that Mr. Cunningham's company achieve his fine balance of spring and suspension and repose. But they performed with admirable discipline, and in the case of Carolyn Brown, with a breathtaking interplay of strength and fragility.

Musical aspects of the program were under the supervision of John Cage, who

REVIEWS

BY DORIS HERING

also conducted the orchestra for the Earle Brown score. David Tudor was the pianist.

Joseph Gifford Dance Theater
92nd Street "Y"
December 14, 1957

Sometimes there is a special gratification in seeing a program consisting mainly of familiar works. That pleasure occurs when the works reveal new facets and when there is growth in the performers. Both were evident in this year's appearance of the Joseph Gifford Dance Theater.

The Frequent Hero, Mr. Gifford's depiction of fantasy tugging at reality in the life of a hen-pecked man, has gained in perspective. Originally the work had a tense and bitter note as the hero tried to aggrandize his ego through Mitty-like daydreams. But Mr. Gifford's portrayal is now more mellow in outlook, more defined in gesture. And so the conclusion, with the man gaining ascendancy over his nagging wife, had a logic not previously apparent.

Jack B. Mitchell

Patricia Wityk, William Hug and Deborah Choate in "Theme and Variations," a work premiered by the Joseph Gifford Dance Th. on Dec. 14.

The premiere, *Theme and Variations*, was an excursion into pure dance with fleeting dramatic overtones. To an unrewarding piano-and-drum score by musical director Elliot Borishansky, three dancers (Patricia Wityk, Deborah Choate, and William Hug) offered a vigorous opening statement climaxed by unison falls. Mr. Hug, whose dancing radiates a homespun strength, hurled himself into a solo of torment, with high, reaching leaps and with a final roll off stage. The girls returned for an andante with softly rounded arms and overtones of playfulness. The dance ended on its opening note of affirmation, with the trio striding downstage, arms out.

As a study in structure, *Theme and Variations* had clarity and authority. But some of its patterns seemed a bit dated, and only in the male solo did it achieve emotional impact.

The remainder of the program consisted of *Commedia*, also performed more deftly than last year; and two vintage works, *The Room* and *The Pursued*.

The four dancers have learned to perform with a refreshing sense of give-and-take. Yet each maintains his own very definite individuality—dual tribute to Mr. Gifford as a company director.

Lotte Goslar's Pantomime Circus
Phoenix Theatre
December 16, 1957

According to Lotte Goslar, *Grandma Always Danced* — even in heaven. Ignoring the more stately angels, she kicked up her heels. And in some dim-distant future, when Lotte Goslar herself reaches heaven, she will surely do the same, for her entire concert was a joyously irreverent melange of dance and mime and song.

Miss Goslar is not a mime in the stylized French sense of the word. Her approach is robust, with uninhibited use of facial expression and with a lively undercurrent of dance. In *Child Prodigy* she was the nasty urchin executing her little dance "routine," all the while sticking out her tongue at a well-meaning elder. In *Life of a Flower* she delicately opened her white petals to the sun; swayed in a breeze; was shattered by a wind; and was unceremoniously doused with real rain. Wryly she fingered her dank petals, and as they began to disintegrate, she curled upon the ground to die.

Most mimes cannot speak beyond the solo medium. But Miss Goslar composed delightful material for her company.

Her principal cohort was Freddy Albeck, a towering raw-boned, blond fellow with the gentle speech inflection of the Danish people and with their enduringly playful sense of humor. Freddy announced the works; he sang; and sometimes he joined in the skits. His casual commentary wove a web of warmth around the program, making the most disparate elements seem harmonious. And among the

(continued on page 58)

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DANCE MAGAZINE'S AWARDS

With its annual awards, DANCE Magazine each year spotlights accomplishments which have helped change the world of the dance for the better.

For achievements in the year 1957 there are four awards, and they are in the categories of ballet, modern dance, and dance on Broadway. All four winners are, in person and in talent, so different from one another, so altogether unique, and their contributions to dance so important, that their choice is a heart-warming indication of the breadth of dance today.

Alicia Markova, beloved international prima ballerina, is one of the world's great dancers. Her return to the Metropolitan Opera House this winter climaxes two decades of appearances in that theatre. As leading artist of the Ballet Russe de Monte Carlo, the Markova-Dolin Ballet, Ballet Theatre, and the Metropolitan Opera Ballet, she has won glory on that stage in most of the great roles of the ballet repertoire. This season, again as Guest Prima Ballerina with the Metropolitan Opera Ballet, she has had a triumphant success, dancing in Zachary Solov's fine choreography for "Orfeo ed Euridice." Again she has brought to us the exaltation that supreme artistry evokes.

Lucia Chase is Co-Director of The American Ballet Theatre, one of the major companies of the world. Since its debut in 1940, Ballet Theatre has engaged in many stimulating artistic adventures. During 1957 Miss Chase was the moving force for an added project, a series of performances by the Ballet Theatre Workshop, presented on four Mondays in May at the Phoenix Theatre in New York City. This experimental season brought exciting try-outs of fifteen works by fourteen choreographers and, happily, capacity audiences of theatre-goers. Several of the works proved of such interest that they are being added to Ballet Theatre's repertoire. But even if this were not so, the project would merit grateful recognition.

Jerome Robbins possesses the gifts of freshness, intensity, versatility and enormous creativity, plus a concept that is as American as Jerome Robbins. With such works as "Fancy Free," he has changed the course of contemporary ballet; his television and motion picture efforts have been high water marks in the history of those media; and his work for Broadway, as choreographer, and more recently as director also, has won him many honors. But in 1957, with "West Side Story," which he conceived, directed and choreographed, he created a "shocker" that is certain to have a profound effect on the American theatre. His imaginative use of dance has pointed the way to new possibilities in theatre-dance techniques. We join appreciative audiences in applause for Robbins and the brilliant dancing cast of "West Side Story."

José Limón, supported by his superb modern dance company, has, during the past year, made more than a hundred appearances in the United States and Europe. Not only has he performed in the major cities, but he has also taken his art to remote spots, where the opportunities to see top-flight modern dance are rare, though the interest is keen. But more significant than quantity is the quality of Mr. Limón's contribution. Whether the performance is in a small college or in one of the world's great theatres, he offers works of substance and maintains the highest of standards. We are indebted for the beauty and the nobility which Mr. Limón and his collaborators bring to the dance.

The Award Presentations were made at a reception in the Terrace Room of the Plaza Hotel on January 27.

ALICIA MARKOVA

photographed by Jack B. Mitchell

DANCE MAGAZINE 1957 AWARD WINNER

. . . whose appearances
as Guest
Prima Ballerina
of the
Metropolitan Opera Ballet
are a climax
to the
twenty years
during which
she has brought
her exquisite style
and unique enchantment
to the
American stage

Born Lilian Alicia Marks, London, Dec. 1, 1910, daughter of Arthur and Eileen Barry Marks. Starter dance study at age 8 (because of fallen arches!) Her talent recognized immediately. Studied ballet with Seraphina Astafieva, later with Nicholas Legat, Enrico Cecchetti, Vincenzo Celli.

Joined Diaghilev's Ballets Russes at age 14, remained with Co. until Diaghilev's death in 1929. First leading part as the Nightingale in *Le Chant du Rossignol*, revived for her. Also danced The Cat in *Le Chatte*, Red Riding Hood in *Aurora's Wedding*, the Little American Girl in *La Boutique Fantasque*, etc.

Danced in opera season at Monte Carlo, in English music halls and other engagements to keep going financially. In 1931 became Ballerina of London's Camargo Society and Marie Rambert's Ballet Club (later Ballet Rambert). Performed classics. Created leading roles in *La Peri, Facade, Lord of Burleigh* (1931), *Lysistrata, Foyer de Danse* (1932), *Les Masques* (1933), *Bar aux Folies-Bergeres, Mephisto Valse* (1934), etc., for Ballet Rambert; in *Cephalus and Procris, Rio Grande* (1931), *High Yellow, Fete Polonais* (1932), etc., for Camargo Society.

Guest appearances with Vic-Wells Ballet in 1932. In 1933 joined Vic-Wells Ballet (later Sadler's Wells, now The Royal Ballet) as Prima Ballerina. In 1934 danced first English productions of full-length *Giselle, The Nutcracker* and *Swan Lake*, all revived for her. Created leading roles in *Les Rendezvous* (1933), *The Haunted Ballroom* (1934), *The Rake's Progress* (1935), etc.

With Anton Dolin organized the Markova-Dolin Co., of which she was Prima Ballerina (1935-38). Mainly classical roles; other ballets included *Bach Suite* (1936), *Les Biches, La Bien Aimée* (1937), etc. Co. was reformed for U.S. tour (1945-46; 1947-48). Tours in Central America, Mexico, Philippines, South Africa. Co. again reformed in 1950 as the Festival Ballet, Markova dancing with it on occasion until 1952.

Ballet Russe de Monte Carlo (Massine), Ballerina (1938-41). Created roles in *Seventh Symphony* (1938), *Capriccio Espagnol, Rouge et Noir* (1939), *Vienna* 1814 (1940), etc. With Dolin managed Jacob's Pillow season, summer of 1941.

Ballet Theatre, Ballerina (1941-45). Created roles in *Don Domingo, Aleko* (1942), *Romeo and Juliet* (1943), *The Firebird* (1945), etc., as well as starring in such classics as *Giselle, Les Sylphides, Pas de Quatre*. Guest appearances with Co. (1952-53).

Guest Artist appearances: Permanent Guest Artist with The Royal Ballet; *7 Lively Arts* (revue, 1944-45); Original Ballet Russe (46-47; created title role in *Camille*); many appearances at Jacob's Pillow; Nervi and other festivals; Teatro Colon (1952); Winnipeg Ballet (1953); Le Grand Ballet du Marquis de Cuevas (1953); Metropolitan Opera: *Die Fledermaus* (1953), *Orfeo ed Euridice* (1954-55, 1957-58).

Markova first English Prima Ballerina in history; the first to dance a full-length ballet; the first to dance on English TV (1933).

Jan. 1, 1958, named Commander of the British Empire (C.B.E.) by Queen Elizabeth II.

JEROME ROBBINS

photographed by Arnold Newman

for extending
the expressive range
of the
Broadway
musical theatre
through his
organic
dance concept
in
"West Side Story"

DANCE MAGAZINE 1957 AWARD WINNER

Born in NYC, October 11, 1918, to Harry and Lena Robbins. Family later moved to Weehawken, N. J. where he graduated from Woodrow Wilson High School in 1935. Very interested in the theatre, particularly in puppetry. Majored in chemistry for one year at NYU, lack of funds prevented continuing. Became interested in dance through his sister Sonya.

Studied with Antony Tudor, Eugene Loring, Ella Daganova, Helene Platova; New Dance Group (modern), Hélène Veola (Spanish), Nimura (Oriental), Alyce Bentley, Sonya Robbins (interpretive). Also studied piano, violin, acting, voice.

First theatrical experience as member of Gluck Sandor-Felicia Sorel Dance Center, NYC, in 1938, in studio performances. Also worked briefly with Yiddish Art Theatre. Danced (1937-41) at Camp Tamiment, N. Y., where he was hired by Max Liebman to do his first choreography, for small shows and revues. Danced (1938-40) in the Broadway choruses of: *Great Lady*, *Stars in Your Eyes*, *High Hat Revue*, and *Keep Off the Grass*.

The Ballet Theatre: as dancer (1940-44; London season 1946) corps de ballet, became soloist 1941. Created the Youth (*Three Virgins and a Devil*), Benvolio (*Romeo and Juliet*), Hermes (*Helen of Troy*), Spanish Lover (*Bluebeard*), and many other major roles including those in his own ballets.

Choreographed for The Ballet Theatre: *Fancy Free* (1944), *Interplay* (1945), *Facsimile* (1947), *Summer Day* (1947).

Choreographed for Original Ballet Russe: *Pas de Trois* (1947).

New York City Ballet: joined Company as Associate Artistic Director in November 1949. Maintains that position today. Choreographed (and has danced leading roles in many of the following): *Jones Beach* (with George Balanchine) (1949); *The Guests* (1949); *Age of Anxiety* (1950); *The Cage* (1951); *Pied Piper* (1951); *Ballade* (1952); *Fanfare* (1953); *Afternoon of a Faun* (1953); *Quartet* (1954); *The Concert* (1956).

1951-53, made several trips to Israel, recommending Inbal to the American Fund for Israel Institutions. 1956: staged *Fanfare* for the Royal Danish Ballet.

On Broadway: has become a leading theatre choreographer and, more recently, director, too. Choreographed musicals: *On the Town* (1945); *Billion Dollar Baby* (1946); *High Button Shoes* (1947); *Look Ma I'm Dancing* (1948) scenario and choreo. by Robbins, co-directed with George Abbott); *Miss Liberty* (1949); *Call Me Madam* (1950); *The King and I* (1951); *Two's Company* (1952). Co-directed *The Pajama Game* (1954) with George Abbott; adapted, directed and choreo. *Peter Pan.* (1954); directed and choreo. *Bells Are Ringing* (1956); conceived, directed and choreo. *West Side Story* (1957).

Opera: *The Tender Land*, staged and choreographed for NYC Opera (1954). TV: Ford 50th Anniv. Show (1953); *Peter Pan* (1955 & '56). Movies: *The King and I* (1956).

Awards: Donaldson Awards for *Billion Dollar Baby*, *High Button Shoes*, *The King and I*, *Two's Company* and *The Pajama Game*. Antoinette Perry Award for *High Button Shoes*. Sylvania Award for the Ford TV Show. Emmy and LOOK Mag. Awards for TV *Peter Pan*. DANCE Magazine Award, 1950, for dance performance as the Son in Balanchine's *The Prodigal Son*. 1956 Box Office Blue Ribbon Award for the film *The King and I*.

LUCIA CHASE

photographed by Jack B. Mitchell

for providing

a brilliantly

provocative

showcase

of new

works in the

May '57

series of

The Ballet Theatre

Workshop

DANCE MAGAZINE 1957 AWARD WINNER

Born in Waterbury, Conn. 3rd of 5 daughters of Irving and Elizabeth Kellog Chase, devotees of music and ballroom dancing. Attended St. Margaret's School, Waterbury: studied French, Spanish, Italian, Russian, Portuguese. Enjoyed acting as a child, doing leading roles in French plays at St. Margaret's, where she also attended ballroom dance classes and developed love for dance. Appeared in Waterbury Jr. League Follies.

In 1926 came to NYC to enter Theatre Guild School where she studied drama with Rouben Mamoulian, singing with Mme. Goudenzi, piano with Raymond Cardona, and ballet at Vestoff-Serova School. Married Thomas Ewing, Jr.; became mother of two sons.

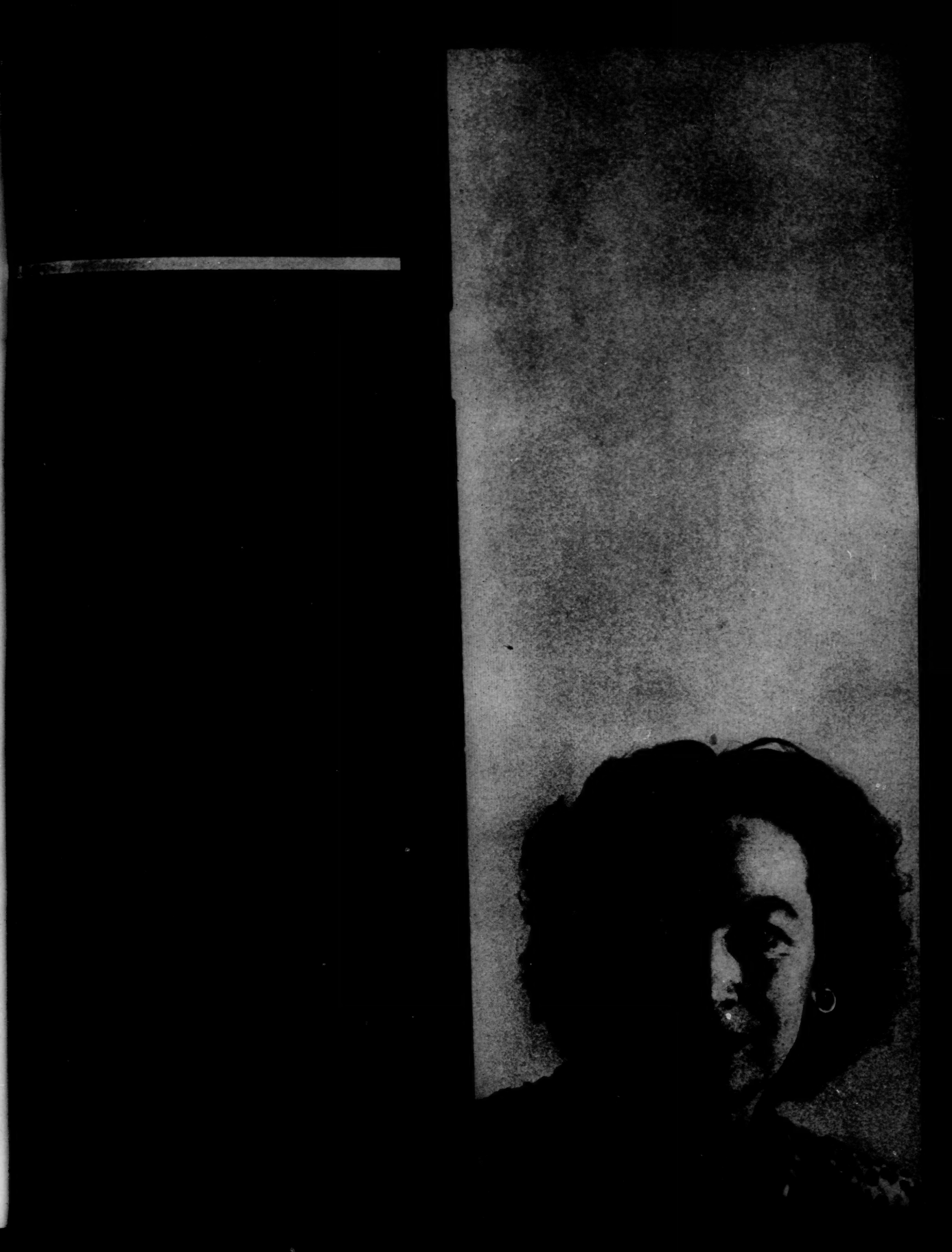
In 1928 appeared in Michael Mordkin's Jr. League Carnival, NYC, and began ballet training with Mordkin. At this point became more interested in dance than theatre. Chrmn. Jr. League Players 1929-33, organized subscription season and classes. Sang the role of Lola in *Cavalleria Rusticana* with small opera company at McMillan Theatre.

Made debut as professional dancer as Aurora in *The Sleeping Beauty* in the newly formed Mordkin Ballet (1937-39). Danced the leading roles in *Giselle, La Fille Mal Gardée, The Goldfish, Trepak, Dionysius, Voices of Spring,* etc.

As a result of her interest, Mordkin Ballet became th nucleus of the Ballet Theatre (later to be re-named The American Ballet Theatre), organized in 1939 by Richard Pleasant. In addition to her administrative duties with B.T. continued her career as dancer. Has created such parts as The Girl (*The Great American Goof*), Minerva (*The Judgment of Paris*), The Greedy One (*Three Virgins and a Devil*), Older Sister (*Pillar of Fire*), Queen (*Bluebeard*), The Step-Mother (*Fall River Legend*), and many others.

In 1945 Miss Chase became Co-Director of the Co., with Oliver Smith. Today she is also Dir. of the Ballet Theatre School and Managing Dir. and V.P. of the Ballet Theatre Foundation. In 1955 she initiated and sponsored the first performance by the Ballet Theatre Workshop which, in 1957, had a season at the Phoenix Theatre. To the direction of all these projects she has devoted great time and effort.

In 1946 she was elected to the Grand Council of the Royal Academy of Dancing, Eng., first foreigner so honored. BT was the first foreign company to appear in Covent Garden after World War II. It has since travelled abroad repeatedly under the auspices of the State Department and ANTA. Miss Chase as its Dir. will be with the Co. on its forthcoming official tour of Europe, which includes representing the US at the Brussels World Fair.



JOSÉ LIMÓN

photographed by Arnold Newman

for steadfastly
maintaining
at high
professional standard
of
modern dance
in performances
with his
company
throughout
the
United States and,
this season,
in Europe

DANCE MAGAZINE 1957 AWARD WINNER

Born Jan. 12, 1908, Culiacan, Sinaloa, Mexico. In 1915 his family moved to Arizona, then to Los Angeles, Calif., where he grew up. Attended a parochial school, 1 year college. Majored in art. Went to NYC to study painting. Attended Harald Kreutzberg concert in 1928 and decided on dance career instead.

Dance training in Humphrey-Weidman School and Co. (1930-40); leading roles in many of the Co's works.

Broadway musicals: Danced in *Lysistrata, Americana, Rosalinda;* lead dancer in *Keep Off The Grass, As Thousands Cheer* (1932). Choreographed *Roberta* (1934) *and I'd Rather Be Right* (1938).

Choreographed many early concert dances during this period, including *Danza de la Muerte* while on a Fellowship at Bennington Sch. of Dance (1937). Taught at Bennington, Mills, Sarah Lawrence Colleges, Temple U., U. of Calif., U. of Pittsburgh, etc.

Served in Army (1943-45); drove truck in Quartermaster Corps; transferred to Special Services, there directed shows and danced.

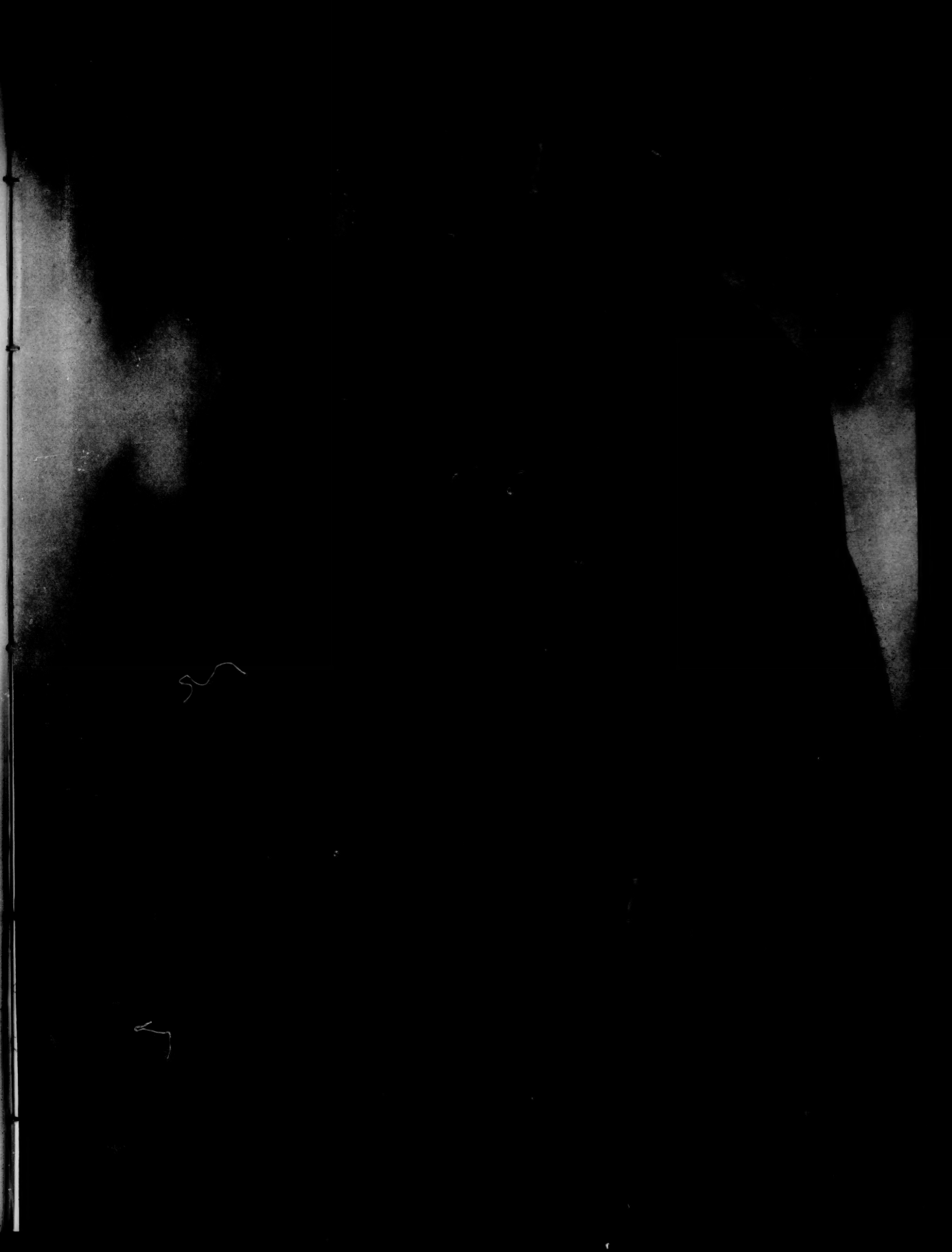
After leaving Army, formed nucleus of present company (1946), with Doris Humphrey as Artistic Director. The Limón Co. has since been constantly active.

In 1950 Mexican Government invited Limón to teach, choreograph, and perform, with Co., at the Instituto Nacional de Bellas Artes in Mexico City. He has returned several times. Among works he created for Mexican cos. are *Tonantzintla* and *The Four Suns.* Under the auspices of the U.S. State Dept. and ANTA, the Limón Co. (with principal works by Doris Humphrey and José Limón) toured South America in 1954 and Europe in 1957.

Currently teaches at Juilliard Sch. of Music, the Dance Players Studio, and the Summer Sch. of Dance at Connecticut College, where his has been the resident co. since the School's inception 10 years ago.

Among the works he has choreographed are: *The Traitor* (comm. by Conn. Coll., 1954), *Concerto Grosso, Emperor Jones* (comm. by Empire State Music Fest.), *There Is A Time, La Malinche, The Moor's Pavane* (for which Limón received DANCE Magazine's 1950 Award for Achievement in Choreography), *Scherzo, El Grito* and *The Exiles.*

Married to Pauline Lawrence, who is his personal representative, and who designs costumes for the Limón Co.



THE MOVIE DANCER TURNS "COMMERCIAL"

Our Hollywood Reporter Tells About Dance Salesmen on TV

BY ROY CLARK

Courtesy of Trump Magazine

Dancers, have you ever imagined that you might one day *sissone* into a world of soap flakes, or that you would ever do a *pas de bourrée* to introduce a beverage? Many of your colleagues have discovered that there's gold in them thar TV commercials. Just twist the dial these days and count the dancers pointing up the virtues of the Great American Brand Names.

It's the easiest money yet for dancers. For a few days of film work these Terpsichorean salesladies and salesmen work hard (and collect an attractive fee) and then, while back at studying or dancing for the sake of Art, they have the pleasure of seeing the "residual" (re-run) checks come in.

But, of course, it's not quite as simple as all that. In fact, some of the elements in these much-sought-after jobs (in films which generally run from thirty seconds to three minutes) are fairly complex.

In this day of TV ascendancy (and All Quiet on the Movie Front), many of Hollywood's largest sound stages have been turned over to TV, both for feature films and for commercials. Independent, Allied, and Central Casting *(see October '57 issue)* offices send a lot of their people on interviews, not for movie roles, but for these commercials. Many work in an SEG (Screen Extras Guild) capacity, which means that they are paid only for the time worked, and that they will not cash in on the residuals. In a SEG job, dancers are used strictly as atmosphere players or background dancers, never coming into direct contact with the product, never recognizable as individuals. This article, however, is concerned with those working in an SAG (Screen Actors Guild) capacity. Those dancers are given full recognition, and their action is directly connected with the products being advertised. Only SAG performers get the re-run money for commercials.

Many dance commercials have a "first

While TV dance commercials have only just come to the West Coast, they have been made in New York since 1949. At right, Tommy Vinn, advertising Swift Products on The Lanny Ross Show in 1949, is shown in the very first TV dance commercial to appear on the air. This and hundreds of others for such companies as Lincoln-Mercury, Maxwell House Coffee, and RCA, etc., have been done by Fred Kelly, brother of Gene Kelly, whose innovation has since been taken up by many other choreographers and producers. Photo shows dancer who burgled his way into a jewelry shop and turned down diamonds and rubies to fill his sack with Swift Products instead.

run" of several showings a week; then for a while they are shelved before being put back on the TV screen. Residual checks are paid at the end of each thirteen-week cycle.

Modeling agencies have assumed a major role in today's TV. For years they have been working hand in hand with advertising agencies, and it is natural that an ad man, when looking for someone to sell the sponsor's product, will check the model agency's files first. The dancer wishing to branch out into commercials will, therefore, find it to his advantage to make himself known to the model agencies (see the yellow pages of the phone book). Through them the best jobs in commercials can be landed. But it is well to realize that their first interest is in "types" and "personalities." The ad men are forever saying, "We want a dancer who doesn't *look* like a dancer."

In order to make the rounds of the agencies successfully, the applicant must have good commercial photographs to show, and extra prints to leave for files, if there is interest. Don't go to the photographer who knows only the glamour technique, one who will make you look like every other leading man or lady. While it's good to have one or two shots showing you at your best, it is advisable to submit "character" pictures as well. And not just head shots, but some full figure pictures, too, taken from several angles. That pic of you doing such acrobatic feats as "spotting walk-overs" won't interest a food sponsor. Getting good pictures is not expensive, and it will pay off. (Remember that photos are income tax-deductible.) 8 x 10 composites of four individual pictures are very practical for agency files.

Should you receive a call for an interview, you will be told the product involved and, usually, how to dress for the occasion. To this you should pay strict attention. Now is not the time to experiment with your wardrobe, to try to be eccentric, to try to sweep them off their feet. You will find that the job is most often bagged by one who dresses simply and presents a face that is pleasant and wholesome. Extreme make-ups and get-ups will get plenty of attention, but they will leave the sponsor disgruntled. This, remember, is the order of things: (1) the product, and (2) the dancer. You've got to be "product-worthy."

Interviews for most movie or TV dance jobs are usually announced a few days in advance, but commercials don't follow this procedure. A morning call will be for an afternoon interview, or a late afternoon call will specify the following morning.

At the interview you might see, on a nearby easel, rough sketches of the product and the dancer to be used. This (as in the plot of many old musicals) *could be you.* You will meet the director, the choreographer, and an entourage of two or three men from the ad agency. Sometimes there are considerably more of the latter, and the result is considerably more confusion, as each gentleman presents his ideas. These ideas are debated in hushed tones a few feet away from you, and you soon feel like a mystery guest on ***What's My Line?***

Sometimes your prospective employers will take it for granted right from the beginning that you are a competent dancer, but they will want to talk with you about your career and previous experience. This chat is of primary importance, because they are testing your poise and stage presence. Then, if they like you, they will ask you to dance.

One ad agency with which your reporter had dealings used a different technique. They summoned several male dancers and were very demanding and time consuming in a great to-do of asking questions, giving steps and other tests. But it was the dancer who was the best fit for the uniform to be used on the commercial who got the job! (And since the uniform was designed for a pair of "child-bearing" hips, even he was pinned unmercifully in the rear.)

Before the director and choreographer are hired for a commercial, the ad agency has drawn up sketches of the idea to be filmed. They have a recording of the music to be used, and the production is timed down to the fraction of a second. The choreographer won't have much time to "create"; the ad men already have plans for the dance. All they want is a routine that is "commercial," pleasing to the eye, and—most essential—one which relates to the merchandise and invites sales.

Generally the dancers give a very good showing for the choreographer, but when the director or ad men give them instructions, that is where their performances fall short. Often, at the end of a routine or combination, they are asked to do dramatic pantomime or movements to

(continued on page 72)

LESLIE CARON DRAWS A REPLY

Nita White

At left: Leslie Caron, as she appeared in "Lili," 1953. At right: Frank Karhanek-Pal of Midwestern University.

to her remarks about the "dull, uninteresting, stupid and dirty" life of a dancer

Reprinted, with permission, from The Wichita Times, Wichita Falls, Texas

Last October 10 an Associated Press story from Hollywood under the by-line of Bob Thomas reported that Leslie Caron, petit ballet dancer and actress, would dance no more.

The story had wide circulation, especially since the headline itself was an obvious rebellion — against something. Reaction was lively, and unhappy, among thousands who have chosen ballet or other types of dancing as permanent vocations.

Miss Caron was quoted as having said: "I do not wish to dance any more. Oh, if a really interesting story of a dancer came up, I might—"

"But why" she was asked.

"Because," said Miss Caron, "the life of a ballet dancer is dull, uninteresting, stupid and dirty. It is a terrible life, and I don't know why I did it so long. I have not danced for two years, and I don't miss it a bit."

HOW'S THAT?

To those who love the art, and live in it, the words "dirty . . . stupid, and uninteresting" are not only far from truth, but are also a challenge to every creative artist in this field.

Frank Pal, head of the Dance Department of Midwestern University's School of Fine Arts, has given his life to dancing, and hopes to remain in that field so long as he shall live. He admittedly spoke for a considerable group of Wichitans in voicing his reaction to the published story of Miss Caron's defection.

"If Miss Caron found the life of a dancer stupid and dirty, it is a great wonder that she remained in the work for so many years," he said. "If the reward is dirt and stupidity, it would take a strange concept of life to stay with it. There are many fields of work in which dirt, or perspiration, are more than evident. The engineer, the builders of all kinds, sculptors, and painters bedaubed with their colors like their soap and water following a day's hard labor. But it is not a reason to turn their backs on their vocations. They find soap and hot water easy to obtain."

STRANGE REASONING

"One might encounter the same reaction from a cathedral builder turned mapmaker. He might find the work cleaner, but the real artist never would look back on his first work as stupid and dirty when turning to a new field which might demand less of sweat."

If Miss Caron hopes hereafter to do only acting, as the story indicated, she may well find, Pal observed, that hot theaters or an unusually active role will induce dirt there also.

The local choreographer-danseur-director took notice of Miss Caron's continued diatribe against ballet, as reported by Thomas: "It is against nature: human beings were made to walk with feet straight, but in ballet you are forced to make your feet go like this"—demonstrating the widely-angled position of the feet in basic ballet positions.

SO WHAT?

Pal disagreed with that, too. It might occur to thoughtful individuals, he observed, that the turn of the head to hold a violin might induce stiff neck, or cause a calloused spot on the neck; that the mouth and lips of great flutists and certain horn players take a savage working-over. Even pianists' hands are molded to the piano, and the endless hours of practice change muscular formations, not to mention what happens to fingernails.

But if one pursues any art to its highest peak, must he not always forsake the common level, 'the normal,' going on to the highly developed skill? The great violinist ceases to think in terms of sensitive fingertips or long nails. If he or she can play well, the slight sacrifice is trivial.

"Now," Pal continued, "if Miss Caron means that since dancing as a soloist can not go on through the middle years, while the actress may carry her art on into the very closing decade of life, she has something—if she likes it that way. No doubt about it, one can act longer than one can dance on stage—professionally, at least. Perhaps she had an unwise way of putting the matter, if that was her thought. But to call the art which has made her, and which she has followed to her own financial and artistic gain 'stupid, dirty, dull and uninteresting' is scarcely a judicious statement. It belittles Miss Caron much more than the art itself, which will flourish in spite of her published opinion.

"If she ever again makes a picture in which she portrays a ballerina, her public rightly may wonder just why she would return to 'the dirt and stupidity of it.' Perhaps only for the shekels? It surely could not be for an artistic ideal." *THE END*

The Federation of Jewish Philanthropies of N. Y. allies the dance in its current campaign to collect $20,900,000. Seen, l. to r., on the dais in the Waldorf-Astoria's Grand Ballroom: Mrs. Charles E. Kahr, V-P of the Festival; John Martin of the N. Y. Times, who received the Federation's Award; Helen Tamiris, Program Chrmn.; and Mrs. Samuel I. Rosenman, Chrmn. of the Dance Festival.

FEDERATION'S FIRST DANCE FESTIVAL

Paradoxically, perhaps not realizing the full implication of their actions, the Federation of Jewish Philanthropies of New York has made an invigorating contribution to dance history.

Simply put, the purpose of the Federation is to collect money, lots of it, for the one hundred and sixteen health and welfare agencies, mostly non-sectarian, to which it gives major support. This includes hospital, medical, psychiatric care for children, families and the aging. It includes community centers, camps for the handicapped, as well as a variety of educational, recreational and cultural activities in New York's five boroughs. (The Young Men's and Young Women's Hebrew Association at 92nd Street and Lexington Avenue, familiarly known and revered by dance-minded people as the "92nd St. Y," is one of these.)

To aid the Federation in its 40th Anniversary Campaign for $20,900,000, the Women's Division planned its annual luncheon for December 12 in the Grand Ballroom of the Waldorf Astoria Hotel. No one could buy a ticket who had not contributed, or collected from other contributors, at least thirty-five dollars.

Mrs. Richard Rodgers, wife of the noted composer, and Mrs. Harold Rome, wife of the author of such Broadway hits as *Fanny* and *Plain and Fancy*, are active in the Federation's Women's Entertainment Industry Division. It was they who proposed that Helen Tamiris organize the program. From there on everything snowballed, climaxed by the enthusiastic announcement that what was being planned was not only an International Festival of Dance, but the first of many.

The program as presented on December 12, before approximately one thousand people, had two dance sections. First Mrs. Rodgers presented a plaque of commendation to John Martin, dance critic of *The New York Times*, for "his outstanding contribution in helping to develop an understanding and enjoyment of the dance in this country." Mr. Martin, in his acceptance speech, noted that this was the second award he had ever received — the first was from his high school debating society. He also said he wished to share his honor in two ways — first, with *The New York Times*, which by its stature, has given his work of the past thirty years much weight; and secondly, with the dance itself. "For," said Mr. Martin, "without something you believe in, there is nothing to say." "Dancers," he noted wryly, "are the most devoted, difficult, cantankerous, wonderful people in all the world."

He praised the Federation for being "alive to public affairs and to social responsibilities"; for recognizing the dance as part of the community — "it has too long been considered half esoteric, half cheesecake"; and for realizing that "dance is a manifestation of the mind and heart of the times."

When Miss Tamiris introduced the program she had arranged — all male dancers but one — she asked for "more understanding of the role of the male in dance." The DANCE Magazine performance photos on the following pages indicate the great range in geography, technique and style which the dancers encompassed.

Dancers, it seems, have forever been asked to appear, without pay, in the name of charity. But always as part of a program to which they added the razzle or the dazzle. But the Federation of Jewish Philanthropies turned to the dance in a different tone — as a respected art, a delightful entertainment about which its volunteer members wish to learn more and more. As for the dancers who appeared for the Federation's first Festival, they offered their services without fee not only because they were contributing toward an important community philanthropy, but also because they felt they were working hand in hand with new friends. Both sides were really delighted with the results.

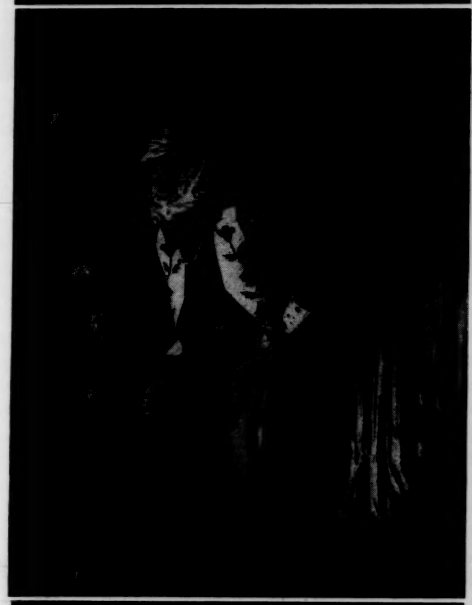
Next year the Federation of Jewish Philanthropies of New York will present its 2nd International Festival of Dance. Having made clear that they consider the art of dance neither "cheesecake" nor "esoteric," the warm-hearted, civic-minded members of the Federation have made dance history by opening their arms to the dance, too.

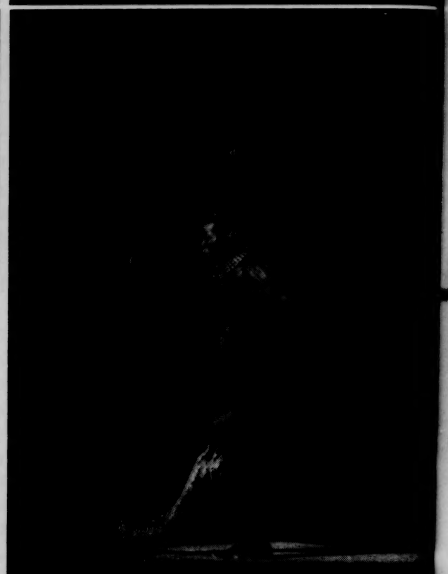
L.J.

(over)

Left: Percival Borde, who, with Carribbean Steel Band, performed "Bongo" (courtesy Pearl Primus)

Right: Spanish dancer Matteo in "Zapateado Clasico"





Left: Tom Two Arrows in "American Indian Rhythm and Dance"

Right: Geoffrey Holder danced "Doogla" and "Banda," assisted by Charles Blackwell and Albert Popwell

Left: Chinese dancer Ch'ao-li in "Scimitar"

Right: In American jazz medium, Daniel Nagrin danced "Blue Man" and "Bounce Boy"

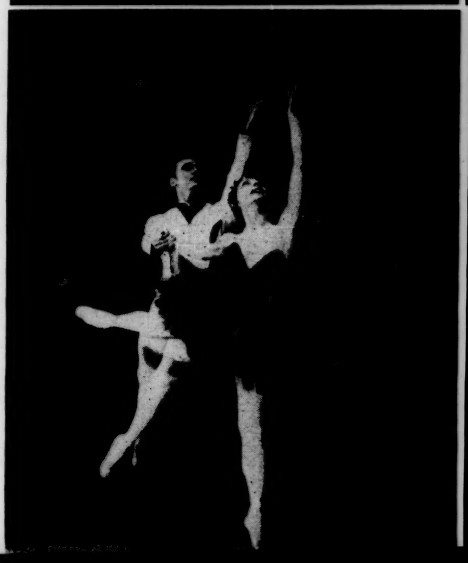
PHOTOS BY RADFORD BASCOME

Left: Dov Alton (pictured), Paul Berensohn and Aryeh Cooper of Fred Berk's Co. appeared in "Israeli Suite"

Right: Avon Long sings and dances to music of Gershwin

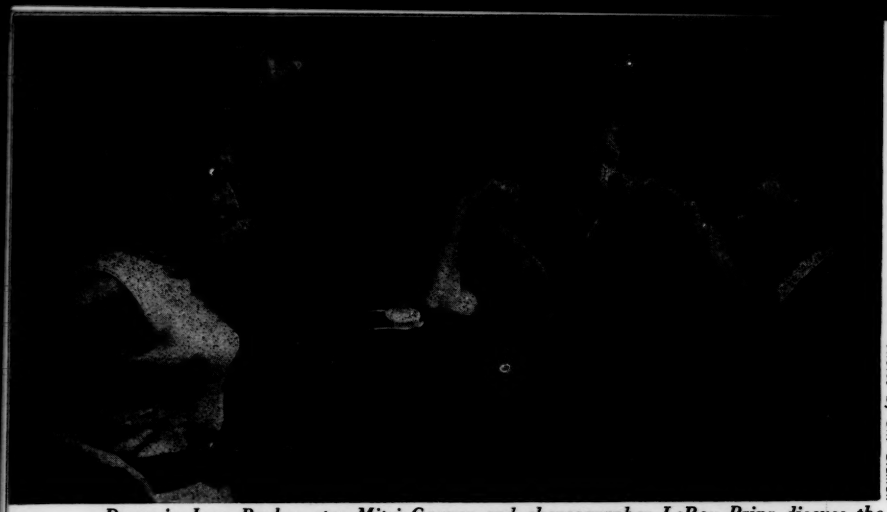
Left: Indian dancer Bhaskar in "King Cobra"

Right: Paul Draper dances "Tea for Two" and the 4th mov't from his unaccompanied "Sonata for Tap Dancer"



Left: Nora Kaye and Michael Maule in the Black Swan Pas de Deux from "Swan Lake"

Right: And "to remind us that dance comes from the people" the finale of the program presented folk dancers, the New Dance Ukraine, with Michael Iwaniczak as soloist, in an authentic Ukrainian "Sword Dance" *THE END*



Photos by Bill Clarton

Dance-in Joan Bayley, star Mitzi Gaynor and choreographer LeRoy Prinz discuss the "Wash That Man Right Out of My Hair" song-and-dance number in "South Pacific." Mitzi took first ballet steps with her dancer-mother, began study at 8.

Prinz studies sketches for the $150,000 film version of the Boar's Tooth Ceremonial Dance, a Melanesian ritual in which the chief and witch doctors lead a sacrifice.

Dance-ins Joan Bayley and Ray Weamer, Prinz in foreground, help Francis Nuyen with "Happy Talk," in which she tells the story of the song through hand gestures.

MOVIES IN THE MAKING:

"SOUTH PACIFIC"

When Twentieth Century-Fox began filming the Rodgers & Hammerstein musical hit *South Pacific*, they moved it from the confines of the stage to Garden Isle, Kauai, a remote spot in the Hawaiian Islands.

The $6,500,000 film, with Buddy Adler as producer, Josh Logan as director, and starring Mitzi Gaynor and Rossano Brazzi, will be released in April. Chicago-born Mitzi Gaynor, movie dancing star and box office attraction, particularly among teenagers, does her share of dancing in *South Pacific*. But the idea is, as choreographer LeRoy Prinz puts it, "to keep her from looking like a professional dancer."

Not only the background will have authenticity. Prinz did extensive research on native customs, making voluminuous notes and sketches before the filming began. In staging the Bali H'ai number, he had the help of an old Hawaiian couple who remembered the tribal dances. And for the spectacular Boar's Tooth Ceremonial Dance (a number originally planned for the musical but not used because of stage limitations—a pair of 200-lb. hogs are involved), the group of Hollywood dancers, headed by Archie Savage, Gilbert Golvan, Bobby Destine, Gary and Gregory Christmas, and James Truitt, are far outnumbered by native Kauaians.

Dance played an important behind-the-scenes role, too. "Dance-ins" have, of late, been used more and more by Hollywood. Their job is to help the stars with dance bits or unfamiliar movement. In *South Pacific*, even Mitzi Gaynor (who spent some of her free time taking hula classes in Honolulu) had one—Mari-Jo Falnders of Hawaii. Frances Nuyen, the beautiful French-Chinese girl who had been working in a bakery shop before she was chosen to portray Bloody Mary's daughter, found them especially invaluable. As she related during a recent visit to DANCE Magazine, she couldn't have gotten along in either the dancing or acting without the help of Joan Bayley and Ray Weamer, who assisted Prinz and Logan throughout.

L. T.

HANDS ACROSS THE SEA

Authenticated News

Keystone Press

George West

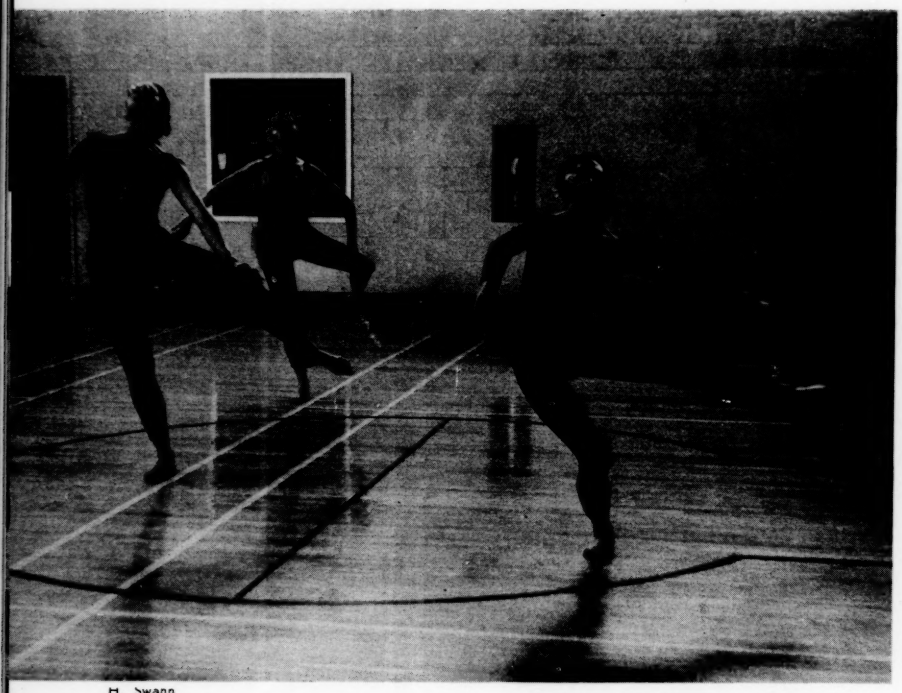
Above. A typical Greek folk dance performed in Kyrinea, Cyprus, shows a man leading the dancers. Below, a Greek group at a festival in Washington, D.C., shows a lady leading. But note that the dance and costumes are the same. The tutu-like skirt of the men, called "fustanella," contain 80 pleated yards of material.

Above: In Paris, natives of Brittany dance at a St. Yves Day Festival. Below, in New York City, at a festival sponsored by the Folk Festival Council, the French Folklore Group, led by Mme Milda Polia, also celebrates.

CLOSE-UP
OF
MODERN DANCE
TODAY:

A VIEW OF DANCE EDUCATION

BY RUTH BLOOMER, Director, Dance Department, Connecticut College



H. Swann

"Methods, disciplines, and the development of the artist are eminently suited to the education of the whole person, a primary aim of higher institutions of learning." Photographed at Connecticut College.

Three bits of dance memorabilia acquired recently by Connecticut College Library signify the changing status of dance in American colleges.

The first of these acquisitions, a "pointer" used by Catherine Beecher, sister of Harriet Beecher Stowe and Henry Ward Beecher and an early pioneer in the education of Young Ladies, was, I suspect, used to beat the time by which the young ladies took their daily calisthenics in a school founded by Miss Beecher in Hartford in 1824.

At that time three avenues of "physical training" were possible for females — housework, calisthenics and dancing. This last was frowned upon by the Puritan element, who felt it the workings of the Devil. Catherine Beecher herself admonished her budding teachers not to make the calisthenics too much like dancing lest it corrupt the souls of their innocent charges. (Vestiges of this attitude still persist in enlightened America. In a few isolated institutions dance still is admitted only through the back door, subterfuged as "rhythmic exercise" or "basic movement" or any other name which

IN COLLEGES TODAY

omits the dirty word!—and some today still accept the idea of dance as good exercise, but spurn the creative, musical and dramatic elements as being beyond the scope of physical education.)

The second acquisition, symbol of a later era, is a letter written by Isadora Duncan on February 20, 1903, accepting an invitation to a Berlin charity — not a rare item in that artist's rare life. Although Isadora never taught in America, except for her private California efforts at an early age, nevertheless her influence loomed large in the direction dance was to take in the early twentieth century. Her writings and performances opened up a concept of freedom of movement (and of clothing), of education of the whole person, and of individual differences.

Gradually dance in colleges had left its cocoon of black serge bloomers, middy blouses and long black stockings to emerge in Grecian style tunic, soft suede slippers and, finally, bare feet. A tie-dyed or batiked silk scarf, fashioned by loving hands at home, completed the outfit. Nature with a capital N became high priestess, not in the primitive sense of the moderns, but in the "Oh the joy of it, the pain of it" romantic expressionism. Despite the themes which often seem silly to us now, at least there were themes, and dances were made and performed.

In recent years the vision of two dance educators has dominated the scene. Margaret H'Doubler, of the Dance Department at the University of Wisconsin, laid a firm educational sub-structure under the developing "free dance" through her inspired teaching and sound writings *(see April '57 issue)*.

The other individual whose influence has been a lively one in this period is Martha Hill, founder of dance and teacher training courses at New York University, and now head of the Dance Department at Juilliard School of Music.

Under the guidance of these two unusually gifted people, dance in colleges has emerged from its scarf-waving simplicity and simple-mindedness to an awareness of its contemporary implications as an expressional art.

Connecticut College's President, Dr. Rosemary Park, has summed up this recognition in a report which says: "It is a long way from the construing of Latin roots, once the core of education, to the modern dance, but the society which prized the former has ceased to exist. If the devotion and discipline once formed in Latin grammar can be cultivated through Dance, virtue has not entirely passed from us. Surely it is the duty of our educational institutions to preserve the merits of tradition even though these may appear in untraditional guise. Man was not made for tradition, but tradition was made by man and is still being made. To this making we hope to contribute..."

The third piece of memorabilia, the one most recently acquired, is a fully autographed copy of a booklet "A Decade of Dance at Connecticut College," published by the College in celebration of its tenth year as sponsor of its summer School of Dance and American Dance Festivals.

This item signals the third stage in this brief telescoped history of dance in higher education. It marks the beginnings of an era in which the practicing artist is enlisted as educator — a familiar pattern in medieval times, when apprenticeships un-

(continued on page 82)

Paul C. Daniel

"Dance is now being taught in 90% of all American institutions of higher learning." At right, members of the Tau Sigma Orchesis group of the University of Kentucky rehearse "Shades," a study of contrasting movement, for their annual concert. Here, as in most dance clubs, students, under faculty supervision, make up their own compositions and arrange programs as well as dance in them.

Photograph by Zachary Freyman: Text by Saul Goodman

JOYCE TRISLER

Call it youth or call it dedication, but a twenty-four-hour day seems hardly long enough for Joyce Trisler to encompass her numerous dance activities. Her weekly schedule goes something like this: She teaches thirteen classes in modern dance at the American Ballet Academy and at Sarah Lawrence College. She takes seven ballet classes and one modern class. And she spends her evenings rehearsing with the Juilliard Dance Theatre or preparing material for her own concert tour, which will encompass colleges in the East and Mid-West.

Unlike that of most dancers, Joyce Trisler's passion for the art was slow in forming. She had a year of dance training at the age of ten. That was in her native Los Angeles. And she stopped right then and there. But it is difficult to deny the performing urge. And so, at the age of eleven, she began to appear on a weekly radio program called Children's Council. In it, juvenile sages sat around a table and discussed current events.

During her high school years, Joyce appeared in plays given by Geller's Theatre Workshop; acted in a weekly dramatic show on the radio station of the University of Southern California; and performed in educational film shorts. She also developed an interest in social dancing. And after winning several contests, she decided to have another try at dance study, this time modern dance.

She began classes at Lester Horton's School, and under Mr. Horton's personal supervision, she progressed so rapidly during her first year that she was invited to join his dance group.

During her five years with this company, Joyce gained priceless experience not only in dancing, but in theatre design, costuming, lighting and the art of performing. In addition to touring the country, the Lester Horton Dance Group appeared in dance sequences in several films; enlivened a TV program called Party at Ciro's; and was seen on the Red Skelton Show.

During the summer of 1954, Joyce came East to audition for Doris Humphrey at the Connecticut College Summer School of the Dance. And since Miss Humphrey was also teaching at Juilliard, Joyce enrolled there for the three-year course in dance and academic subjects. She also became a member of the newly formed Juilliard Dance Theatre, where her dramatic intensity has been used to fine advantage in the revival of Miss Humphrey's *Life of the Bee,* and where her comparable ability in lyric dancing earned her the leading role in the Humphrey work, *Dawn in New York.*

Joyce is also busily engaged in her own choreography, and her great ambition is to have her own company where she can put into practice her vision of modern dance in a theatrical format.

OLGA PREOBRAJENSKA AT 86

BY LAURA CLANDON

On her 86th birthday last November 7, Olga Preobrajenska, as usual, presided over three hours of ballet class in her Montmarte studio. She did this in five languages, with the elegance of a duchess, the charm of a kitten, and a temperament that still maintains its air of a reigning lioness.

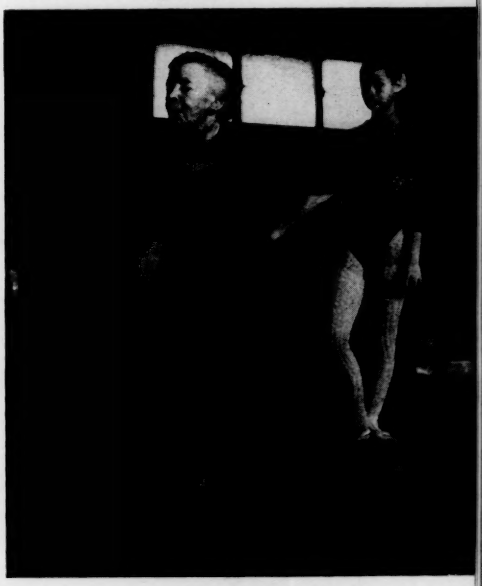
A legend in her own lifetime as dancer, teacher and great spirit, Mme Preobrajenska, who has not left Paris in almost thirty years except for brief holidays, is an influence wherever in the world ballet is loved. To list her students is to call a role of almost all the leading dancers in the world. She taught Ulanova's mother and nurtured the first "baby ballerinas," Tamara Toumanova and Irina Baronova. Among dancers we know well today, the following are a few of her grateful students: Alexandra Danilova, Margot Fonteyn, Mia Slavenska, Marjorie Tallchief, Nina Vyroubova, Andre Eglevsky, Frederic Franklin, David Lichine, Zachary Solov, and Igor Youskevitch.

They have all suffered from the disapproval of this hard taskmaster, and rejoiced in an occasional radiant smile or "*trés bon.*" As she says, "I am no balletomane. My job is not to applaud a talent, but to make it expand itself to the fullest; not to say 'It's a miracle,' but to see that it reaches the most perfect expression possible." Once, having reduced a dancer to tears, she said unpityingly, "Crying is good for you. Now start again."

Igor Youskevitch says: "I consider Preobrajenska my single most important teacher, because she taught me my basic technique. This is what stays with you forever, and it's just as well to learn it properly in the beginning. She is especially good in teaching all kinds of turning movements." (Considering the remarkable turns, both on the ground and in the air, that he possesses, this is the understatement of some years.)

Zachary Solov, choreographer of the Metropolitan Opera Ballet, who has been studying regularly with Preobrajenska every summer in Paris, says: "She is

On these pages: Recent photos of Mme Preobrajenska teaching class at her "salle" in the Studios Wacker in Paris. The dancer in foreground below is ballerina Rosella Hightower.



marvelous, both for the student and the professional. To the student she gives an awareness of his body as a single, unified instrument. For her there is no such thing as a 'step.' The whole body (including the eyes and the fingertips) is involved in every second of every single movement. She teaches technique as a means to develop a dancer's ability to interpret, express and create.

"To the experienced dancer, she gives refinement, polish, and a sense of style, especially of the Romantic school, which exists hardly anywhere outside of The Royal Danish Ballet. For instance, she has a way of using her hands, of breaking them slightly upwards at the wrist, that is absolutely charming. Her vocabulary of the dance is enormous (she can teach half a dozen ways of doing a *renversé),* but not in an academic way. Rather, she seems to give you the essence, the distillation of the art. And to learn mime and gesture with her is to acquire the large air of the *ancienne regime.*

"To get you to do your best, she will shriek like a banshee, meow like a cat, tear her hair, or stamp the floor viciously. She is tough, cranky, adorable, divine — I love her."

Her teaching is equally great for beginners and professionals, for men and women. Anton Dolin has pointed out that she has the rare talent for being able to

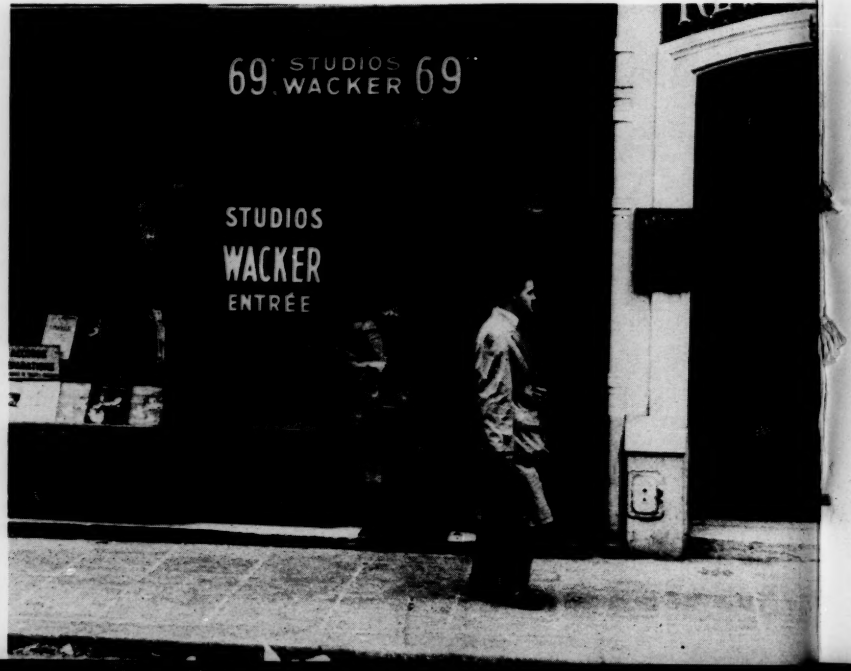
Photographs by Jacques Blot of Birnback Pub. Ser.

Coffee-time at the studio after a 3-hour teaching period. Left, Elvira Rone, devoted disciple who carries on Preobrajenska's work. Right, bemonocled Nicholas Goulak-Artemovsky, former dancer with the La Scala Opera, the Ida Rubinstein Co. etc., who elegantly helps conduct the affairs of the studio.
Lower left: Preobrajenska, herself not much larger than a child, gives affectionate encouragement to her current youngest pupil, Fania.
Right: She leaves the Wacker studio building before proceeding homeward.

communicate "the difference in style in the male dancer as opposed to the female," even when the combination of steps is exactly the same.

Olga Preobrajenska was born in Russia in 1870. She entered the Imperial Ballet School in St. Petersburg in 1879, and ten years later was engaged for the famed ballet of the St. Petersburg Opera. From the corps de ballet she rose quickly to the rank of prima ballerina, dancing the female lead in every important ballet in the repertoire, including *Coppélia, Giselle, La Sylphide, La Fille Mal Gardée*, etc. Her Esmeralda was, according to all reports, particularly outstanding, sparkling and brilliant. Though she was tiny and seemingly fragile, she was always celebrated for fabulous technique and personality. Her movement, style and purity of line prompted the famous teacher Cecchetti to remark that her *port de bras* "sang."

Fokine created the Prelude in *Chopiniana* (later renamed *Les Sylphides)* for her. The premiere of the ballet, on March



Mme. Preobrajenska and Nicholas Goulak-Artemovsky await the subway in the Paris metro.

8, 1908, was a charity performance at the Maryinsky Theatre featuring Preobrajenska and Nijinsky. (Youthful colleagues Tamara Karsavina and Anna Pavlova were also in the cast.) She still has a brooch of blue diamonds given to her by the last Czar, as well as two others from presidents of the French Republic.

Members of the Imperial Ballet were not permitted to teach at the Maryinsky School until they had performed for twenty-five years, but Preobrajenska's talent as a teacher became evident very early and exception was made for her to teach at the School. Without precedent, she was given the position of Director of the Maryinsky Ballet School while she was still early in her performing years.

She continued teaching until 1921, when she left Russia. She settled in Berlin temporarily, beginning a school there for three years. Then she moved to Paris. Shortly after World War I, she appeared at the LaScala Ballet for three seasons, at the Teatro Colon, and for six weeks at Covent Garden.

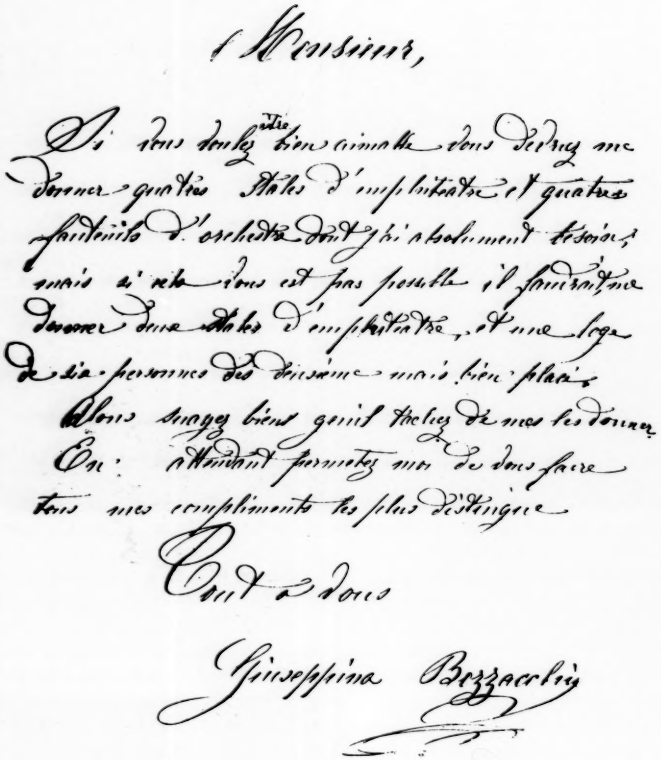
It is a happy thought that Preobrajenska's work and her teaching technique have a long future before them. Since 1919, when Elvira Rone was graduated from Preobrajenska's classes in St. Petersburg, she has been her disciple, assistant, and friend. She has absorbed much of Preobrajenska's genius as a teacher and even today contributes her own remarkable talent to carry on this school with its great tradition of stern technique and high-principled artistry.

But life still runs strong in the indomitable Preobrajenska. In 1953 Marjorie Tallchief and George Skibine, both pupils of "Preo" (as had been George's father), became the parents of twin boys. Preobrajenska, on hearing the news, said, "Now how can I die, for I have just received two new pupils?" *THE END*

Olga Preobjenska at St. Petersburg, 1898

THE BIRTH OF "COPPELIA"

BY IVOR GUEST



Giuseppina Bozzacchi (1853-1870).

At left:
A letter from "the first Coppelia" requesting tickets to opening night for her family.

Son corps jeune, dans le ciel bleu,
Flotte au vent comme une flammèche
Prise à la mousseline sèche;
On dirait une fleur du feu. . . .

Elle est enfant, mais elle est fée,
De neige vêtue et coiffée
De clair de lune, comme il sied. . . .

•

Fixed in the memory of the poet, as he wrote these lines, was the image of a young ballerina, barely emerged from adolescence, dancing her first and, as Providence was to decree, her only part. The year was 1870; the place, the opera house in the Rue le Peletier; and the dancer, a delicately built, dark-eyed girl called Giuseppina Bozzacchi, creating the rôle of Swanilda in Saint-Léon's new ballet *Coppélia*. Paris, its historic monuments and ancient *quartiers* but recently enhanced by the improvements of Baron Haussmann, the gaslit modern city of pleasure attracting tourists from every continent, the brilliant capital of the Second Empire, was basking in the shimmering warmth of summer, unaware of the calvary to be borne before the year was out.

The first performance of *Coppélia* on May 25th had been eagerly awaited by those who followed the fortunes of the ballet. Theirs had been meagre fare since the tragedy which deprived them of the brilliant pupil of Taglioni, Emma Livry, who had perished in agony nearly eight years before after her costume had caught alight during a rehearsal. A succession of foreign stars had followed her before the footlights of the Opéra—Muravieva, Boschetti, Salvioni, Grantzow—but not one had wholly succeeded in filling the gap. Not that these years had been barren, for, though few new ballets had been produced, two of them had been devised by Saint-Léon, perhaps the greatest

choreographer then working, and the last, *La Source*, had introduced to ballet a young composer called Léo Delibes, whose music contained qualities of melody and expression new to ballet music of that time.

Preparations for the ballet which was finally to be called *Coppélia* had begun more than two years before it was first seen by the public. Several factors contributed to the delay. Until early in 1870, Saint-Léon was under contract as ballet-master in St. Petersburg and was free to spend only the summer months in Paris. And in 1868 he was unable to progress beyond the first scene for want of music: Delibes was a painstaking composer, and Saint-Léon would write from Russia to his friend Nuitter asking him to press the composer, whom he suspected was not working hard enough! The ballerina who was originally selected to create the leading rôle, and with whom Saint-Léon was working hard enough! The ballerina who was Adèle Grantzow. But she fell seriously ill the following winter, and Saint-Léon, on his arrival in Paris early the next year, was informed by the Director of the Opéra, Emile Perrin, that another star must be found. The problem was difficult, for there was no obvious choice within the company. Nuitter, the scenarist of the ballet, originally had Léontine Beaugrand in mind for the part, but Perrin thought that a foreign ballerina was needed. So Delibes was sent to search for talent among the ballet schools of Italy, but after a few weeks returned empty-handed. In his absence, however, Perrin and Saint-Léon had discovered, just round the corner for the Paris Opéra, in the Ecole de Danse, a young pupil of Mme. Dominique, Giuseppina Bozzacchi, with whom Saint-Léon began rehearsing on May 3, 1869.

Photos Courtesy Ivor Guest

A photo taken in 1869 of the Theatre Imperiale de l'Opéra, Rue le Peletier, where "Coppélia" was premiered a year later.

Rehearsals went on all that summer until Saint-Léon's departure for Russia, and were resumed early in 1870 when he returned—tired, ill and prematurely aged—to Paris. His prodigious energy was not all spent, however, and at the second *répétition générale*, he was to be seen, cane in hand, scanning every detail of the production.

Coppélia has never left the repertory of the Opéra, and every amateur of the dance is familiar with its story of young Frantz, whose attention strays from his sweetheart Swanilda in the direction of the lifelike automaton fashioned by the old toymaker Coppélius, and how Swanilda steals into the workshop with her friends and takes the doll's place, to the final discomfiture of Coppélius. Nowadays only the first two scenes are given at the Opéra, a third scene, consisting principally of a divertissement, having been dropped as long ago as 1872, but what remains has been preserved with considerable fidelity—even down to the travesty rôle of Frantz, which was originally played by a great beauty of the Second Empire, Eugénie Fiocre.

At its first performance, *Coppélia* followed Weber's opera *Le Frevchütz:* a programme of great length lasting nearly five hours. Napoleon III and the Empress Eugénie arrived in the Imperial Box while the opera was in progress, and during the interval before the ballet the Emperor was taken backstage to watch, unseen, the young dancer as she talked to the Italian Ambassador. From the moment of Giuseppina's first entrance, alone and without any support from the corps de ballet, the public took both her and the ballet to their hearts. If Guiseppina's personal charm is now irreparably lost to us, the charm and freshness of the story and the sparkling melodies in Dellibes' score can still be appreciated today.

Giuseppina had never faced the public before this evening, and was so confused by the applause that when she took her first curtain call she paid no attention to the Emperor, who had remained awake throughout the performance and was clapping his hands with an unusual show of enthusiasm, until Eugénie Fiocre took her by the hand and presented her to the Imperial Box.

A great future was foretold for her: even the sternest critics were carried away, and in the minds of several she invoked memories of idols of years past. One declared boldly that she would be another Carlotta Grisi, while Escudier wrote that she danced with as much grace as Emma Livry and with more naiveté. Her teacher, Mme Dominique, had formed Emma Livry too, so that a resemblance in style was more than coincidental. Giuseppina was light on her feet, firm and precise in her *pointe* work, steady in *temps d'aplomb*, and all her movements were enhanced by an innate grace. Her triumph gained her not only public acclaim, but a new contract and a personal gift from Saint-Léon—in the form of a diamond ring which is treasured by the Bozzacchi family to this day—to signify his pleasure.

Arthur Michel Saint-Léon (1821-1870), choreographer of "Coppelia."

She had, alas, little time to enjoy her triumph, for not two months after her debut the Franco-Prussian War broke out. At first the battles on the frontier seemed remote, and life in the Opéra went on much as before. But the news became graver, and on September 2, when the 19th performance of *Coppélia* was billed,

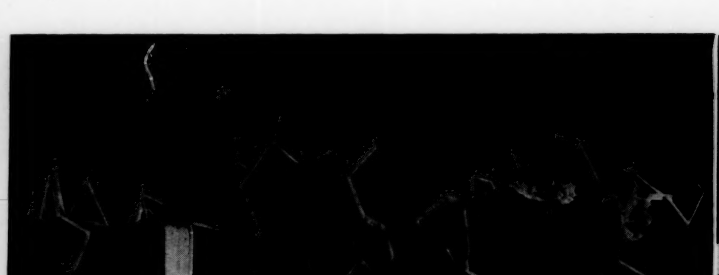
(continued on page 67)

A VALENTINE STORY

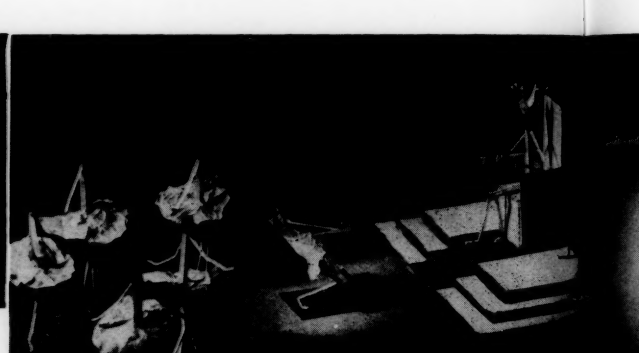
the love match

Ballet and Matchsticks Combine to Make a Little Choreographic Tragedy — A Tale of Phosphorina and the Match King

PHOTOS BY MAURITIUS

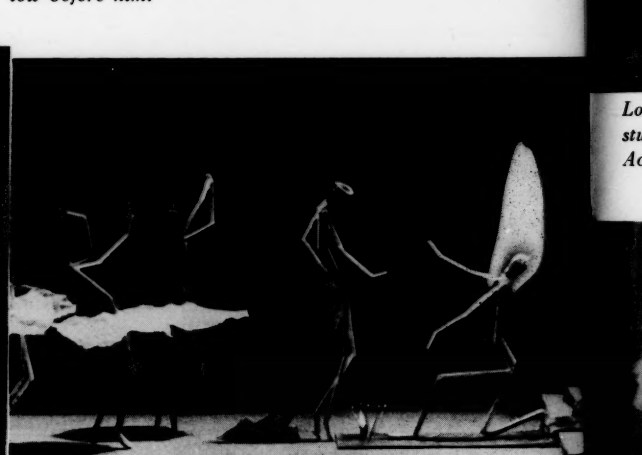


I Phosphorina and her friends of the corps de ballet hop out of their matchbox to warm up and dress for A Command Performance before the Match King.



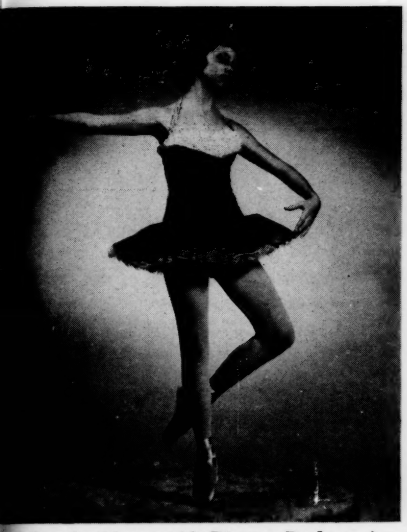
III And the Match King is so handsome that, when she has finished her solo, Phosphorina bows especially low before him.

II How lovely the music sounds as the corps encircles its Prima Ballerina!



IV But, alas! The King forgets he is only a matchstick. And so he is consumed by the heat of his passion for the beauteous Phosphorina.

a valentine of young dancers



Lovely 12-year-old Dianne Boehner is a student of the Marcia M. Grubb Ballet Academy in Tyler, Texas.

Muriel Clark

Vivacious 8-year-old Sandra Escamilla of San Antonio, Texas, draws a YD "Olé" for her Spanish dancing.

Jean Bruce Pringle of the Dundee Sch. of Ballet, Angus, Scotland, and son John have won honors for their Highland dancing.

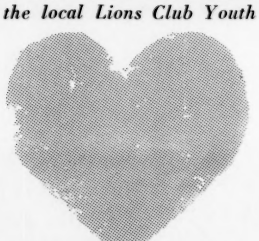
At left:
Christine Adams, Sheila Hartman and Linda Kosarin hold a pose in Ruth Skaller's "Exhibition of Degas Paintings," premiered at her Flushing, N. Y. school's 1957 recital.

At right:
Mary Magee, Debbie Cook, Marilyn Plafcan, Jan Calton and Lewis Faye Marlar (from l. to r.), of the Lillian Parker Sch. of Dance, Lewisville, Ark., in "Left Foot, Right Foot."

Ed Dees

Above left: Grace Barrett of the Ford Sch. of Dance, Huntington, W. Va.; 2nd from l., Dorothy Kleinschmidt of the Peggy Griner Sch. of Dance, Orange, Texas; Center, Daira Sprogis, scholarship student at Vera Keiss' East York Sch. of Ballet, Toronto; 2nd from r., Mary Miller of the Roy Krieser Sch. of Dance, Manhasset, N. Y.; Far right, Patricia Bowman, Acad. of the Dance, San Jose, Calif., Gold Cup winner in the local Lions Club Youth Talent Show.

Regina Simon and Sandra Santry, who perform with the Westchester Ballet Co., Ossining, N. Y., Iris Merrick, Dir.



Dannette Lee, 10, has studied ballet four years at Ronnie Broaddus' English Ballet School in Farmington, New Mexico.

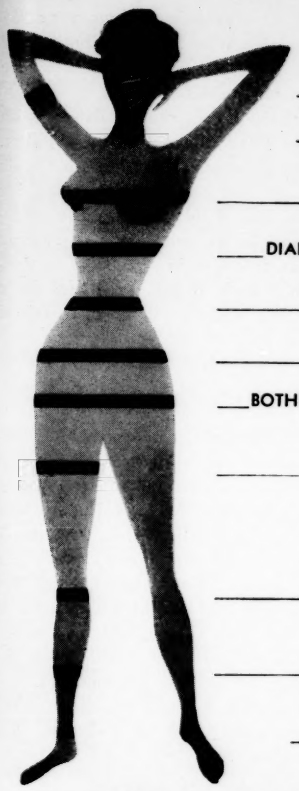
Daytona Studio

Teachers-to-be Connie Bryant and Ruth Coy are student demonstrators at the Lera Rae School of Dance in Dayton, Ohio.

Ocean and sun provide a typical Florida setting for Nancy Lewis, student of Va. Sweet's Sch. of Dance, Panama City.

Sue Radin, 2, of Renee's Sch., Brooklyn, is here just because she's so cute.

Talented Andrea Zayatz, student of the Ballet Russe Acad., Cleveland, O., has appeared in local musicals and concerts.



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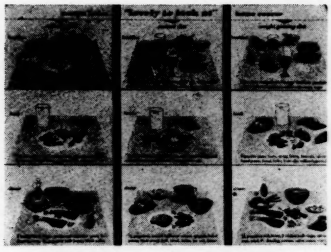

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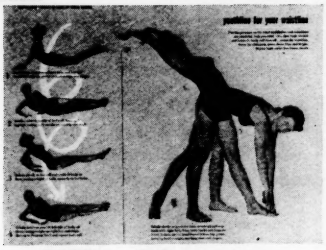

BACK — daily exercise

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REVIEWS *(continued from page 25)*

most disparate were the contributions of French modern dancer, Jean Cebron. He created them himself.

Mr. Cebron is a powerful dancer with a springy torso and propulsive vitality. And although raised in the French classic tradition, he has gone far in finding his own style. His *Wild Horse,* while somewhat literal in its imitation of a rearing beast, was inventive in its choice of variations on a basic theme. In *Model for a Mobile,* Mr. Cebron devised sustained sculptural patterns that flowed into each other with sure movement logic. But he spoiled the impact of the dance by sporadically peering under his arm to grimace.

Dancers Edythe Udane and Aart Brouwer completed the company. One felt that both could encompass more challenging choreography than Miss Goslar provided for them in their Elizabethan love dance *(Variations on an Old Theme)* and in the deadpan tango *(Fascination).* But Mr. Brouwer, with his saturnine approach to humor, and Miss Udane, with her wholesome vivacity, perfectly rounded out the little group of off-beat personalities.

The sprightly musical accompaniments were composed and played by Will Hartingsveldt.

Geoffrey Holder and Company
92nd Street "Y"
December 22, 1957

Geoffrey Holder's choreography does not usually deal with pattern or form. It is, instead, a way of transporting his dancers through glittering multi-hued images that have the liveliness of a market place, the eroticism of a conclave of cats — that hurl colors about the stage and cleverly juxtapose incessant drumming with sudden moments of stillness.

Over these images presides Mr. Holder — sardonic, sinuous, even a little satanic — yet faintly boyish. And lending a contrasting note of almost classic calm, his wife, Carmen de Lavallade, who, unlike Mr. Holder, is not only an interesting theatre personality, but is, in addition, an exquisitely trained dancer.

Miss de Lavallade opened the program in *Dance for Two* with William Milie. A new version of a recently premiered trio, it typified Mr. Holder's basic approach. With an unusually keen eye, he captures the visual essence of a style (in this case, balletic). But he does not probe its formal basis. And so the movement remains somewhat glossy.

The program's most effective work was the new *Prodigal Prince.* With mystical overtones, it outlined the prime conflict in

every artist's life, the one in which he chooses his creative path. In a dynamic dream scene, Hector Hippolyte (a painter of Haitian life) is crowned an African king. He struggles with a huge figure-of-fear (portrayed with fierceness and dignity by Charles Blackwell) and finally, in humility, accepts the symbolic feather of his calling. Harold Pierson as the young artist reflected the simplicity and emotional purity of a good primitive painting.

At the opposite end of the scale in emotional point of view was a new work by guest choreographer, John Butler. Called *Star Cross'd,* (with accompaniment by Peggy Glanville-Hicks and Karl-Birger Blomdahl), it was a highly sophisticated Romeo and Juliet death scene.

Clad in fascinating costumes by Jac Venza, the dancers had an air of necrophiliac violence as Romeo (William Milie) carried the dead Juliet (Carmen de Lavallade) on his back, with a huge red shroud trailing; or as Juliet in her turn dragged the dead Romeo in the loop of cloth decorating her costume. As always in Mr. Butler's choreography, there were moments of daring. But of tenderness there were none.

The conflict of good versus evil often interests Geoffrey Holder, and sometimes evil triumphs. But in the new work, *Tobago Love,* the Gossip Man (played with magnificent insouciance by Mr. Holder in a floppy white suit) is thwarted in his attempt to separate a girl from her true love. But he is thwarted only after conjuring up a fight, a rape, a false flirtation, and a procession of taunting loose women. As the benighted girl, Ella Thompson was gently pathetic, and as her lover, Charles Blackwall again manifested his innate authority. Charles Queenan was appealing as the suitor. And the whole work had the casualness of a street scene — perhaps too much casualness.

Mr. Holder repeated his magnificently costumed *Doogla Suite,* in which, with a piling of mass upon mass, rhythm upon rhythm, speed upon speed, and color upon color, the dancers built a crescendo of oriental-primitive movement. The entire company performed the demanding patterns with great style.

The program concluded with the charming but ephemeral *Dame Lorraine.*

Runic Canto and premiere of New Dances by Alwin Nikolais
Henry Street Playhouse
December 27-29, 1957

Upon leaving the Henry Street Playhouse after this particular performance,

(over)

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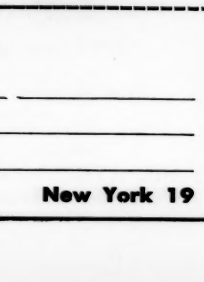

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DANCE Magazine **231 W. 58 St.** **New York 19**

 (Continued from page 59)

we realized that we had for an hour or two been suspended in an esthetic world-of-the-future — a world not of symbol but of essence, not of gesture but of impulse.

It began with shimmering gong sounds that set off currents of playful air. In *Canto I (Of Energy)*, four couples engaged in swift changes in level, as though impelled by the moving air. They met with arms swimming or swirled about.

The play-with-energy solidified into poetic imagery—Gladys Bailin *(Of a Flower)* sidling sinuously across the stage with an almost Oriental detachment and yet with a strangely penetrating expression on her face; Coral Martindale *(Of Things Wary)* ominously strutting upstage, with heroic deep-reaching pliés, high arms, arching jumps, and the impersonality of a masked face; and Murray Louis *(Of Things Frivolous)* skipping imaginary rope, leaving the stage sideways, his hands convulsing as though plucking insects out of air.

In *Canto II (Of Things of Night)* figures, like night-caught statues in a museum, poised on pedestals or slipped from suspension to suspension. This was the only work that seemed arbitrary in design.

But in the duets that followed, Mr. Nikolais came closer than ever to the very center of his choreographic (or more exactly, kinesthetic) approach. It had to do with juxtaposing dancers and making them fantastically sensitized to each other's deepest body rhythms. Coral Martindale (who has gained greatly in authority during the past year) and Murray Louis in *Of Two Not Together* played at impulse and retraction like a pair of deadpan and faintly mischievous twins, and Gladys Bailin and Bill Frank *(Of Two Together)* were like a serpent and tree trunk in their contrasting of sturdiness and suppleness.

Against a background of multi-hued cloud forms, the entire company in *Canto III (Of Things Flowing)* windmilled about to a pure-toned score by Alan Hovhaness.

The second half of the program was devoted to the group work, *Runic Canto*, somewhat abbreviated from its first performance in New London last summer.

For us this was the most satisfying of Mr. Nikolais' recent concerts—most satisfying in its clarity of purpose and in the way it freed dance into a fresh dimension. If this is how the future will look, it is most welcome.

May O'Donnell & Co.,
Merce Cunningham & Co.,
Iva Kitchell
92nd Street "Y"
January 5, 1958

Most modern dance artists prefer to do whole programs of their own works. And there is something to be said for this. But the program arrangement of the new 92nd Street "Y" Series, on which there are always three contributing units, is proving to have a special drama of its own. The juxtaposition of May O'Donnell and Merce Cunningham was a case in point.

Watching Miss O'Donnell's new *Dance Sonata No. 2* (Ray Green) and later, Mr. Cunningham's *Septet* (Erik Satie), we were struck by the marked contrast that can occur within a similar space concept. Both choreographers sent their dancers into the air. But with Miss O'Donnell's dancers, the accomplishment was in the ascent. Her boys were like joyous athletes, beating the earth away from them and reaching into space. As one watched them (magnificently led by Curtis Hood), the excitement was exhausting.

When Merce Cunningham's dancers went into the air, the effect was casual and free, like balloons let loose from their moorings. No special impulse sent them from the ground; no percussiveness accompanied their flight. The air was a place of transition, not of conquest.

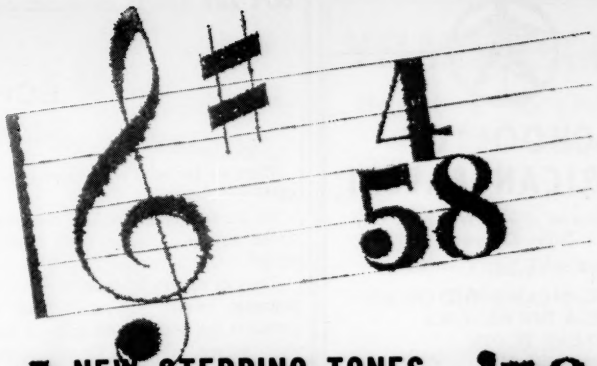
The remainder of *Dance Sonata No. 2* combined swirling *terre-à-terre* phrases for the girls, an amusingly frivolous solo for Mabel Robinson, and a repetition of bold air work for the boys.

Miss O'Donnell also repeated *Lilacs and Portals*, her lament for the death of Abraham Lincoln; and the playful *Legendary Forest*. In *Lilacs and Portals* we were most moved by the opening image of Miss O'Donnell standing still in all her statuesque beauty. But the dance had none of the rawness of grief.

Mr. Cunningham offered *Labyrinthian Dances* and *Septet*. The latter should be studied by every young choreographer. The over-all harmony of its structure and the delicious little visual and rhythmic punctuations along the way make it a minor masterpieces.

Dance-satirist Iva Kitchell rounded out the program with three familiar works and a rather surprising encore. It was a stroke of inspiration for her to include *Soul in Search*, her caricature of Martha Graham. All the little dance jokes — the skittery walk, the humble bow, the winding about in a huge cloth — sent the

(continued on page 90)



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PART IV
ÉCHAPPÉ SAUTÉ

BY THALIA MARA

There are two ways of performing the **échappé—sauté** and **relevé.**

We are here concerned with the **échappé sauté.** These may be performed **petit** (small) or **grand** (large).

The step derives its name from the French verb **échapper,** meaning "to escape," and this clearly indicates the nature of the action of the step. The feet "escape" from the 5th pos. to the 2nd and from the 2nd to the 5th.

In the **petit échappé** the jump is small, barely leaving the ground, and the action of the feet quick, as in all **terre à terre** steps, so that the dancer has no time to sustain the 5th and 2nd pos. in the air. In the **grand échappé,** however, the true nature of the step is revealed. The dancer springs into the air with the feet close together in 5th pos. and maintains this closed position (as in **soubresaut**) until the very top of his spring. Then, suddenly, the feet are thrown apart into the 2nd pos. in the air and the dancer alights in 2nd pos. **fondu.** In returning from the 2nd pos. to the 5th pos. to close the step, the action is the same, but in reverse. Now the dancer springs straight upward in 2nd pos., maintaining this position to the top of the spring, then the feet are drawn into 5th pos. in the air and the dancer alights in 5th pos. **fondu.**

The feet may or may not change in **échappé,** depending upon the desire of the dancer or choreographer. That is, if the dancer begins with the right foot in front of the left he may return the right foot to the front on the close of the step, or he may close it in back of the left if he wishes to change feet.

All of the basic rules of jumping prevail in this step as in all elevation steps. That is: the heels must press firmly into the floor in the preparatory **plié;** the insteps must be lifted, not rolled over; the back must be held straight and strong by lifting the ribs and pulling the shoulder blades down and under in the back; the knees must be straightened and the feet forcibly pointed as the dancer pushes the floor away in the spring; the landing must be **fondu,** that is, the insteps must be brought into play and the knees bent in a good **plié;** the weight must be controlled in landing by maintaining the lift out of the hips; the knees must be well opened outward over the toes, the heels well forward, the five toes of each foot and the heels resting securely on the floor in the finishing **plié.**

GRAND ÉCHAPPÉ SAUTÉ, CHANGÉ

DO'S 1

1. The dancer is ready to begin. Head is erect, eyes looking straight out. The body is well centered, with the weight forward over the balls of the feet, and is well lifted out of the hips. The arms and hands are relaxed but held in the proper form of the 5th pos. low.

DO'S 2

2. The preparation for the jump. The lift of the body out of the hips must be maintained. The weight is borne equally by both feet. Knees are pressed outward over the toes with the big toe and little toe of each foot holding firmly to the floor, the heels pressed into the floor. The arms remain in position.

DO'S 3

3. The top of the spring. The head is erect, eyes looking straight out, the back holds strong, the knees are straight, the feet are well pointed and crossed one over the other in a good fifth position in the air, the shoulders are low, the neck unstrained, the arms have been raised to the 5th pos. front.

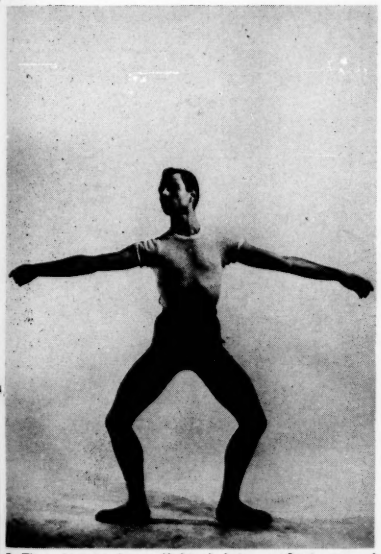
DO'S 4

4. The feet, and the arms, have "escaped" to the 2nd pos. As the feet are thrust apart into a wide 2nd, the arms, too, are opened in a **port de bras** to 2nd pos.

Photos by Jack B. Mitchell

Our model is Royes Fernandez of American Ballet Theatre.

DO'S 5



5. The dancer has alighted into perfect second position **fondu** with the heels forward, the knees well bent and opened out and back over the toes, the heels pressed firmly into the floor. The lift out of the hips has been preserved, the spine is straight. At the instant of landing, the head has been turned to the right and the dancer looks directly to the right side.

DO'S 6

6. The beginning of the second half of the step. The dancer springs straight up into the air in the 2nd pos., arms remain in 2nd, head remains turned to the right.

(over)

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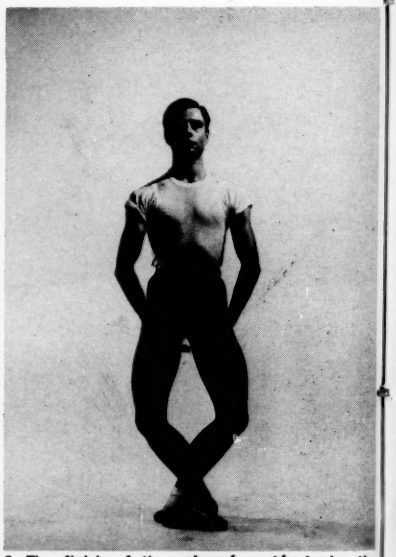
DO'S 7

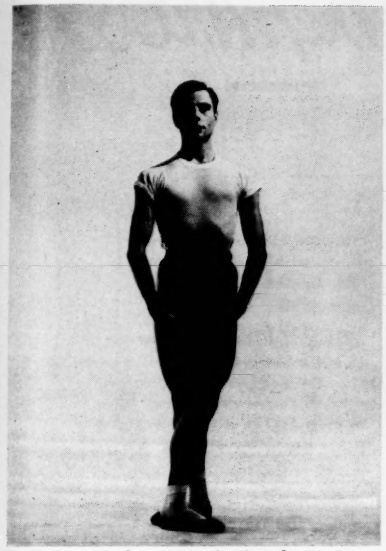
7. The feet are drawn into the 5th pos. in the air. Because this is **echappé changé**, the dancer brings his left foot front in place of his right, which began in the front. The arms are beginning to lower.

DO'S 8



8. The finish of the **echappé sauté.** Again, the back is straight and strong, the body well lifted out of the hips, the knees well bent, the heels resting securely on the floor, the insteps lifted. The arms have returned to the 5th pos. low, the head has turned again to face directly front.

DO'S 9



9. At the end of a series of **echappés** the dancer ends with aplomb by straightening his knees.

DON'TS

DON'TS 1

1. Compare the feet in this picture with those in picture No. 3 of the 'Do's" and you can readily see how a sloppy position and lazy feet can mar the appearance of a step.

(over)

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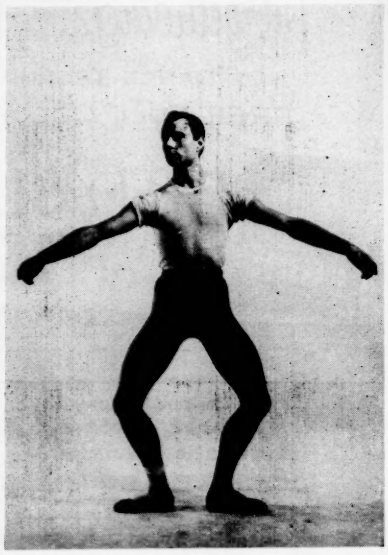
(continued from page 65)

DON'TS 2



2. A common error among poorly trained dancers is that in alighting in 2nd pos. the dancer pulls his feet into too small a second position **à terre.** Nothing looks more strange or awkward than to see a dancer thrust his legs wide apart in 2nd pos. in the air and then unbalance himself by coming down in a smaller 2nd pos. on the floor.

DON'TS 3

3. Another common error in poorly trained students. In finishing a jump in 5th pos. the feet are permitted to cross over beyond any correct position. Compare the harmony and neatness of the body lines and position of No. 8 in the "Do's" with this position.

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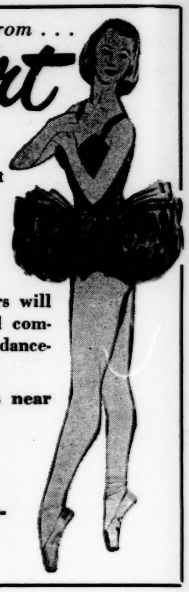

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(continued from page 53)

the Opéra was closed for an indefinite period. That very same evening Saint-Léon died of a sudden seizure, and two days later the news reached Paris of the surrender of the Emperor with an army of 80,000 men at Sedan. In a fortnight Paris itself was invested: the city became an armed camp almost overnight, and as winter approached, food and fuel became scarce. Giuseppina had refused an opportunity to leave Paris while there was still time, preferring to share the hardships of her widowed mother and her brothers and sisters. She attended class regularly, no longer the smiling child of a few months back, but a girl whose spirit was weighed down with despair and unhappiness. It was heart-rending to see her.

Added to this misery of spirit, the insufficient nourishment due to the growing food shortage lowered her physical resistance, until one Sunday in November she complained of being unwell and was put to bed. An early victim to an epidemic of smallpox, she lacked the strength to combat the fever and succumbed only three days later, on the morning of November 23. It was her 17th birthday. She was buried two days later. Delibes himself played the organ during the Requiem Mass at the Church of Saint Eugène, introducing several of his melodies from *Coppélia* into the funeral march, and later, beneath a November sky in the Cemetery of Montmartre, Emile Perrin pronounced the funeral oration over her grave, regretting "all the brilliance of her youth, her budding beauty, that blossoming of all gifts and all charms . . . buried forever in this pitiless coffin . . ." Her mortal life was over. But though short, it was not lacking in accomplishment, for she lives on today in the role of Swanilda wherever it is danced in the world.

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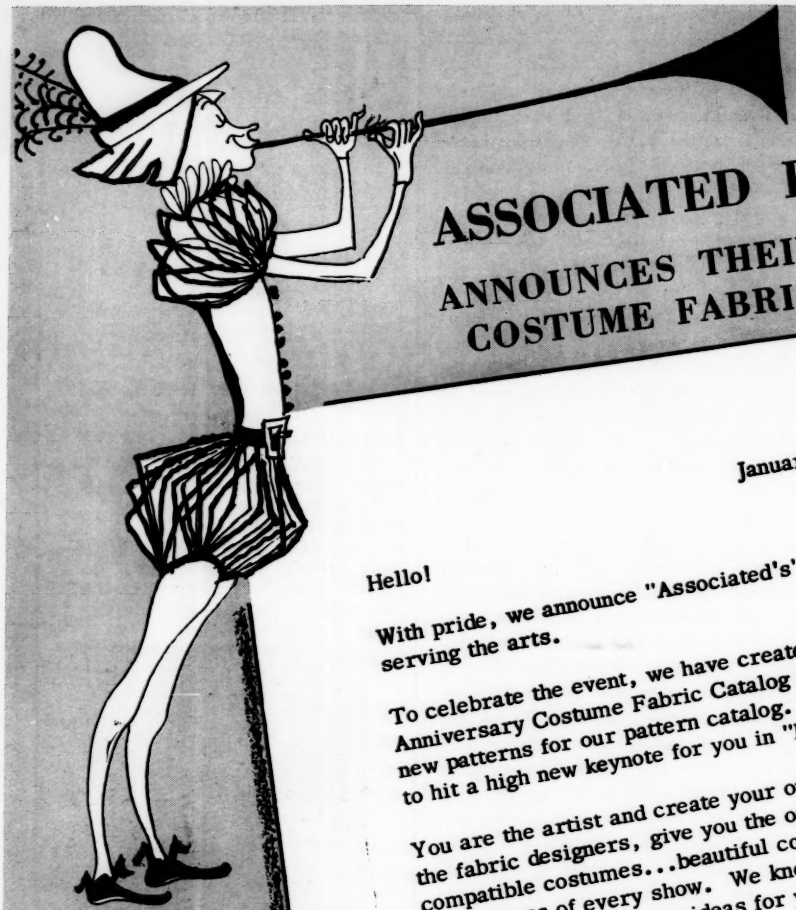

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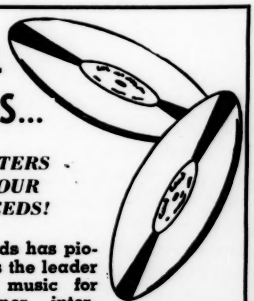

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BALLET RUSSE DE MONTE CARLO: Jan. 30-Feb. 5, Los Angeles; Feb. 6, Santa Barbara; 7-8, Los Angeles; 9-10, San Diego; 11, Pasadena; 12, Fresno; 13, Bakersfield, Calif.; 15, San Jose; 16, San Mateo, Calif.; 17-18, San Francisco; 19, Stockton, Calif.; 21, Salem, Ore.; 22, Yakima, Wash.; 23, Kennewick, Wash.; 25, Tacoma, Wash.; 26-27, Portland; 28-Mar. 2, Seattle.

CHICAGO OPERA BALLET: Feb. 1, Virginia, Minn.; 2, St. Louis Park, Minn.; 3, Des Moines; 4, Jefferson City, Mo.; 6, Lawton, Okla.; 7-8, Ft. Worth; 10, Greenville, Tex.; 11, Dallas; 12, Tyler, Tex.; 13, Houston; 14, Austin; 15, San Antonio; 17, Brownsville, Tex.; 18, Corpus Christi, Tex.; 19, Beaumont, Tex.; 20, Natchitoches, La.; 21, Monroe, La.; 22, Laurel, Miss.; 23, New Orleans; 25, Valdosta, Ga.; 26, St. Petersburg; 28, Winter Haven, Fla.

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INBAL: Feb. 3-8, Philadelphia; 10-12, Washington, D. C.; 13-15, Princeton, N. J.; 17-22, Boston; 24, Hartford, Conn.

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TAP SERIES

WHAT IS RHYTHM?

PART IV: LATIN AMERICAN & JAZZ RHYTHMS

By PAUL DRAPER

The first thing to consider in dances of this sort is the overall rhythm of the music itself. Most Latin American dances and most jazz music have a very distinct rhythmic pattern of their own. You are familiar, I'm sure, with the basic structure of a rumba, a mambo, a cha-cha-cha, and a rock 'n' roll (rumba—*one*, 2, *three four*, 1, *two three*, 4; mambo—1, *two three four*, 1, *two three four;* cha-cha-cha —*one two three and four, one two three and four;* rock 'n' roll—1, *two*, 3, *four*, 1, *two*, 3, *four*, or 1, *and two*, 3, *and four*, etc. The written numbers here are the accents.) These basic structures can be exploited in many ways. Two of the simplest ways are either to match the accents with your taps and movements, or to dance deliberately off the accents.

These rhythms are not at all the flowing simple patterns of the soft shoe, and triplets should be used sparingly. It is better to make rhythms in short, sharp phrases, with many stops and starts on unexpected beats. A good beginning is the pattern of a sixteenth and a dotted eighth, the rhythm of slaps. Do a waltz clog in this rhythm and make it finish with a stamp on the "and" after 3 of the second bar. Now use this "3 and" (two eighth notes) as the basis for a new rhythm: 3 *and*, 1 *and*, 3 *and*, 1 *and*, etc. Let this lead into: 1 *and, and* 3, 4 *and, and* 2, 3 *and, and* 1, 2 *and, and* 4, 1 *and*, etc. (The "ands" are legitimately used here as eighth notes.) The last two rhythms are done with ball-changes, and you will find them very effective. The length of each rhythm may, of course, vary with the musical phrase. You might use six or eight bars instead of two bars for the first rhythm. I have just outlined patterns. This last pattern is an example of progressive rhythm — that is, beginning with a single accented beat in an unexpected place and letting it lead you to other combinations. You will find that on occasion even a mistake may lead you to some new and interesting patterns.

Sixteenth notes in succession, or what is generally referred to as double time, is a good rhythm to use against any strongly accented music when the accents

are not too close together. An example is four sixteenths and an eighth, four sixteenths and an eighth. This should be repeated several times to establish its pattern. (It is the sound made by step, shuffle, ball-change, step, shuffle, ball-change — though there are many other ways to produce the same rhythm. I just mention this as a guide to those who have not yet become acquainted with sixteenth notes and eighths. The first "step" is on 1, the second step is on the "and" b fore 3. Since it is in sixteenth notes, you count 1 a and a 2, etc.)

A series of straight off-beats is very good. This refers particularly to the Latin American pieces. Another valuable rhythm is the seven, eight and nine-taps-to-a-count steps. Begin with a single sound for a quarter note, then a cluster of eight or nine taps, and finish with another quarter, like this: step 1, eight-tap cluster for 2, finish on 3 with a strong accent, hold 4, step 1, and so forth. This may be varied by omitting the "hold" on 4 and starting again on 4 instead. This produces the underlying rhythm of 3/4 and is most effective. Be sure that the cluster steps have clear taps. If you can't do eight or nine taps, do four or five.

In rock 'n' roll jazz the same principles hold true, with this exception — the number of sounds becomes less important. This is so because there is less "air space" in most jazz music than in either soft shoe or the Latin American pieces. Now this movement must have rhythm to match the insistence of the music's beat, but to use running triplets and sixteenths against a full-riding jazz band would be like trying to build a spider web in a hurricane. Make your tap accents where the rhythm section is relatively quiet. Use some clusters of taps to inaugurate a new movement, but don't rely on long sequences of tap sounds.

I have, in these articles, just brushed the surface of the immensely complex and fascinating subject of rhythm. I have tried to outline some of the basic principles. There is, fortunately, no end to what can be done. Most of the work must always be yours. Acquiring an education is a fairly simple matter of paying attention, being stimulated to ask questions, and being shown how to find the answers. Learning is something else again. The mark of learning is the degree to which, consciously and creatively, you can relate your education to your own unique self and the world around you. This requires tremendous and unceasing effort. The returns are forever and ever.

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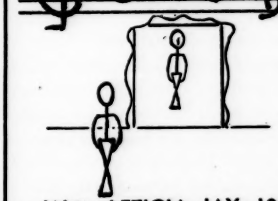
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TV COMMERCIALS

(continued from page 37)

point out a product. This, in commercials, is far more important than their dancing ability. And it is in this department that many fail.

Miriam Nelson, for instance, has been staging many of the soap and shampoo commercials. She was brought in on the conference when the final selection of a girl was due to be made. But recently the ad boys made a discovery. Miss Nelson gave the girls a combination to do, then a bit of pantomime, and finally a certain movement with the eyes. The agency men watched her demonstrate this with every girl, discovered most interviewees found it difficult to blend the three together. But it was plain that Miss Nelson believed in herself and in her product. The gentlemen promptly dismissed the girls and hired Miriam!

Advertising agency men are adept at recognizing a phony personality or performance, and they won't buy it. They know that the American public is wise to commercials and that they want something convincing, yet entertaining. More and more ad agencies are employing people who have a good knowledge of theatre and motion picture techniques. This happy blend saves time and money, makes for bigger and better commercials — and is a great break for struggling dancers.

A few practical postscripts: When you sign for a soap commercial, that kills your chances for another soap job for one year. This ruling is true with all sponsors — you can endorse only one brand at a time . . .

The best commercials to land are those that aren't seasonal, films that can be used the year round . . .

Watch the ad people carefully. Don't let them take close-ups of the feet without the full figure shots. This will cost you the re-run money . . .

Be sure that trick lighting is not turning you into a silhouette. Your identity will be lost, and so will the residual checks . . .

Don't dance too far from the camera; if you became a blur — no re-run money . . .

Don't let them lose you in period wardrobe — keep the face uncovered.

The Screen Actors Guild takes good care of its members, and when a dancer is in doubt about a contract or a sponsor, SAG is more than happy to investigate — and this happens frequently.

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MURRAY THEN AND NOW: Two views of Arthur Murray, who has been a dancing master for 44 years: (l.) with silent screen vamp Louise Glaum, in a romantic Hesitation, and (r.) dancing with his wife, Kathryn, on NBC-TV's "Arthur Murray Party."

THE METHODS OF MURRAY

An Inquiry into the Ways and Means of the Super-Salesman of Ballroom Dance

BY DONALD DUNCAN

During the holiday season, your Ballroom Ed. was awakened out of a sound sleep by a phone call. On the line was a cheerful-sounding lady asking if I could name three Presidents who had also been Generals, other than Washington and Eisenhower. In such a drugged condition I usually can't even think of my own name, but somehow Andrew Jackson, William Henry Harrison and Ulysses S. Grant magically came to mind. Bingo! I had WON, my new friend ecstatically told me, the Arthur Murray Telethon Contest, and I was to rush, rush right down to take advantage of my prize—some free dancing lessons. I think she said I'd get some perfume, too.

I am grateful for having been chosen to compete. For a while I was beginning to feel left out of things, since so many of my friends had been honored by calls from the Murray contest girl. Some of these—fairly well-known dancers—don't need the instruction as much as I do. And they had won without having been obliged to think up any soldiers who had gone into politics.

This puts us right in the midst of the "Arthur Murray situation," and it seems to lead logically into the discussion BALLROOM USA has promised. Let's try to draw up an "analysis chart" of the biggest man in ballroom dancing and his chain school gold mine, said to be valued around 65 million dollars.

> *To Mr. Murray we have offered in advance an equivalent amount of space in these columns, either to write his comments on this material, or to discuss any aspect of ballroom dancing he might choose.*

Public awareness of Arthur Murray must surely have hit a record high during the past year. In addition to the marathon telephone campaigns (copied extensively by other schools), the studios have been spending vast sums on newspaper and magazine advertising (" . . do you have a Lucky Buck?" " . . were you born under a Lucky Star" " . . bring a friend—take *two* lessons, but pay for only *one*"). In N. Y. C. the Hearst papers this year have carried as editorial features a number of "how to" instruction articles prepared by the Murray studios.

With Mrs. Murray as a charming hostess, the summer series and the December spectacular of *The Arthur Murray Party* racked up impressive Trendex ratings and

have brought the selling campaign into every living room with a TV set.

Last fall, in the midst of this deluge of pro-Murray publicity, there appeared a series in *The New York Post* called *Inside the Arthur Murray Studios.* That enterprising newspaper had assigned two reporters, Edward Katcher and Gael Greene, to size up the system. Part of their explorations included enrolling as students (under assumed names). Mr. Katcher took his lessons at the school in Queens, and Miss Greene studied at two different Manhattan studios, and also took some teacher training at the Brooklyn branch. Their findings, reported in eleven installments, attracted wide attention and made exhilarating reading for those who take a dim view of Murray methods. Among those was a member of the N.Y. State Legislature, who has said he hopes to introduce a bill designed to alter certain of the practices reported.

The conclusions of Katcher & Greene echo the comments one hears over and over about Mr. Murray's empire. Great numbers of his pupils are happy and consider that they are getting their money's worth. But there are lots and lots of others who squawk—and loud.

Most of those who do complain offer variations on the same theme: that a Murray studio customer is steadily subjected to a terrific barrage of high-powered selling. Many a disgruntled soul has been heard to deny vehemently that "Arthur Murray taught him dancing in a hurry." Rather, he has recounted how he has been constantly pressured to sign up for longer and longer courses — from 50 lessons to 100 lessons, to 500 lessons. And finally (he hopes) to a "lifetime membership."

A "lifetime membership" means 1,000 one-hour lessons, and the cost is reported at between $8,500 and $9,000. After the student has used up his 1,000 hours, he is entitled to two hours of instruction a month for the rest of his life. But wait! There can be double and triple "lifetime memberships." Should a tireless pupil finish out his 1,000 hours in a few years, he could conceivably become restless at the thought of only two classes a month. It is indeed a tribute to Murray salesmanship that a number of second and third lifetime courses have been known to be sold. Undoubtedly such enthusiastic learners could become as proficient as Fred Astaire or Ginger Rogers. (Since we are speaking of a chain school, perhaps Mr. Astaire is an unfortunate example to have used.)

How can such great numbers of people afford these lessons? A 1,000-hour student pays around $9 per lesson, and shorter term agreements bring the price up to $10, $12, $15 per hour. A $50-a-week secretary has to consider carefully before spending $10 on something other than rent, food and clothing. Is it that Murray patrons come only from the rich? Definitely not. The majority are average-income people. The secret is that they can assume the burden of the cost in the great tradition of modern America — via the "easy payment plan." Just as they buy a home or a car, they can purchase their Arthur Murray dancing lessons with the help of a finance company. One such company, the Educational Credit Bureau, which frequently takes over contracts for these lessons, is reportedly controlled by the Murray studios.

The ammunition for selling long-term lesson plans is effective. First of all, the initial advertising gives heavy stress on the by-products of learning to dance — Overcoming Shyness, Acquiring Confidence, Becoming Popular—points on which sensitive Americans have been brainwashed for many years. Once the prospect has been signed for those first lessons, there are many devices to keep his interest at a fever pitch. The attention the student gets is lavish, and individual; furthermore, the lessons are individual (though not strictly "private," since in general they are given in a studio where other instructors are working with their pupils). There are the Bronze, Silver and Gold Medals awarded for achievement in dancing. There are prizes of watches, jewelry, perfume, vacation trips, etc., to be won in studio dance contests. And the pupil is offered a ready-made social life in the periodic studio parties.

The basic cause for the emphasis on salesmanship, it would seem, is the fact that most Murray teachers receive commissions on the lessons they sell (a fact they do not go out of their way to make known to their pupils). Students have lamented that what at first seemed a sympathetic show of personal interest on the part of the teacher, was later realized to have been a careful probing to find out the maximum amount the students could afford for lessons.

It is not unusual, we have been told by Murray teachers, for conference room lesson-selling discussions between prospect and teacher, or between prospect and "dance analyst," to be "bugged" — i.e., a hidden intercom system relays the conversation to the studio manager's office. Thus, the manager can either offer subsequent evaluation of the manner in which the sales points were offered, or, while the interview is still going on, can send in another staff member as a reinforcement in case the seller is encountering undue reluctance.

Now and then the customer gripes against Murray studios reach the lawsuit stage, with demands in court for money back, petitions for cancellations of contracts, and complaints of having been induced to sign up for far more than could be paid for. One such case, that of William Willsea, a blind newsdealer in Yonkers, N. Y., was reported in the news section of our Sept. 1957 issue. Mr. Murray has said that studios operating under franchises from him are willing to release dissatisfied students from paying for unused lessons, even though they have signed contracts. But some of those disaffected ones have reported that missing lesson payments to the finance company has brought forth stern legal demands—much as if they had skipped a payment on the family car.

The *Post* series told of one man who encountered difficulty in getting released from a contract. He decided to turn up for his lessons in overalls, protesting that, unless he were able to come directly from work, he couldn't manage the time for the instruction. He didn't have to resort to legal means to get let off.

As for us, we think of the study of ballroom dancing as a means toward a fuller and more enjoyable participation in the recreational life of one's own circle of friends, one's own community. Taking lessons is not an end in itself, and it scarcely needs to be a "lifetime" task. (In fact, we can give you a half-minute introduction to the Arthur Murray "Magic Step": Fwd L, Fwd R, Side L, Close R. Repeat.

It is distressing that there are so many people who feel they can find the answer to a social life by buying their way into a world of dancing lessons and studio parties. A program like the Murray one obviously fills some need for them, but it is hardly the ideal sociological solution to "lonely hearts."

We are not questioning the quality of Murray instruction, for we know that there are many excellent teachers in the chain. What seems to us of doubtful benefit to the cause of ballroom dancing is an overwhelming emphasis on the business angle. A student's impulse to take dancing lessons should come from some source other than embarrassment resulting from high-pressure salesmanship.

BALLROOM LONE STAR STYLE

FRANCIS Photos

TEACHERS DO THE BOP: At the Dec. 27-30 convention of the Texas Assn. Teachers of Dancing in Dallas, Woodside, Calif., teacher Imogene Woodruff (rear, center, in embroidered skirt) leads a class in one of her specialties, the Bop. On the platform at left is Louise Finley of Dallas, TATD's Ballroom Chairman. Others on the ballroom faculty: Lillian Lu Pau and Grover Abel of Houston (couple in foreground above); Mary Elizabeth Smith, Houston; Belle Rose, Carl Ragan, Dallas; Val Escott, NYC.

HAPPY CHA-CHA: Marjorie and Tito Montilla, teachers from Odessa, Tex., contributed a stylish exhibition of ballroom dance to the show at the TATD.

BOY FRIEND: For the TATD class in Bop, Houston teacher Mary Elizabeth Smith was gallantly squired by her young son, Gavin, just turned twelve.

JUST RIGHT TO DANCE

Under Proper Conditions, 5th & 6th Graders Are Ready for Ballroom Work

BY STEPHANIE MULLER

"But they're so *young!*" That is the first reaction of parents whose 5th and 6th graders evince an interest in ballroom dancing. Amid the changing patterns in our schools, communities and homes, the question of class lessons in social dancing for this age group is one that deserves thorough examination.

When we parents "graduated" from the 6th grade, we wore white middy blouses and had clean, fresh faces. Our only clue that this was a grown-up event was the fact that the principal, before promoting us to another school, told us so. At this same age, today's youngsters are wearing their first nylons and a touch of pink lipstick, and when teachers and parents join to plan a "6th Grade Ball," they consider they're entering a grown-up phase. They feel the occasion indicates parental and official approval of their "adult" status.

The policy of the schools toward 10-year-olds, and the amount they are able to accomplish for them, leaves these children on a social fence which they must walk with care. Many public schools include, as part of weekly gym classes, some instruction in basic ballroom steps. Here the 5th and 6th graders are allowed, even encouraged, to enter a new social world. But the school system — with its lack of money and time — is able to give them far too little of the skills and poise with which to feel secure in this trying situation.

At this age of pre-adolescence, say the child study experts, youngsters may want to enter a mixed group and, with all their assumed sophistication, they may insist that they're old enough. In reality, however, they are still children; to feel secure, they need the rules and regulations established by adults.

Recently this was demonstrated quite forcibly in a very good public school. A "6th Grade Ball" was planned with the approval of parents and faculty. Food was ordered, records brought in, and happy, eager children arrived. But when actually presented with essentially adult situations (asking a girl to dance, accepting, refusing, seating a partner, partaking of refreshments), they became confused children. The embarrassed girls gathered off in corners and got the giggles; the boys' behavior deteriorated into wild roughhouse.

"Then wait until they're older," many parents say. But that's no real answer. Already the door to social afternoons (and evenings) has been opened for them, and the inside looks inviting. Already some are exhibiting skills learned at summer camps or from their parents, and are proudly (and loudly) showing off their "polish" to friends. If we do nothing for this age group until they reach Junior High, the shy ones — those not particularly adept at picking up steps from friends, the ones afraid to try themselves in this new experience — feel that they've missed the boat. *The others* seem to enjoy dancing and parties, which suddenly are approved and numerous. Those who hold back and are not able immediately to share their friends' enthusiasm for these unfamiliar activities will feel that they are somehow lacking. (Here are the beginnings of husbands who timidly sit out dances.)

Wealthy families found the answer many decades ago. Their children, from

Wide World Photo

SOCIAL GRACES: A young student says a proper goodbye to Mrs. Charles Aldrich, hostess of a "Social Dancing and Social Graces" class at Kings Park, L.I.

the age of six, developed poise and assurance from the repetition of formal dancing classes, where white gloves, polished boots, and heavy emphasis on manners — old-fashioned, formal manners — set the standards.

But what of the average, middle-income public school child of today? He, also, needs this poise and assurance. He can't be thrown into an adult situation to sink or swim.

All over the country a middle ground is being found in inexpensive formal classes sponsored by Parents' Associations, by churches, or privately. In these the need for learning steps shares importance with the need for an atmosphere which, though relaxed and social, has definite rules and boundaries of behavior.

A pre-teen (boy or girl) will gain confidence while learning to dance in a group where the teacher indicates, very clearly, what is expected. The agony of embarrassment disappears when the choice of partners is dictated by a prescribed rotation. After the children have changed partners many times, after they have followed explicit instructions on how to ask for a dance, how to accept, how to seat a partner, how to end a dance — all these social graces become habit, and they come easily and naturally when they are at last given free choice.

In the pre-teen years a child *is* too young for casually supervised parties and dances. But he's too old to escape some sense of inadequacy if he isn't by that time being taught the basic social skills and graces.

The 6th grader, if he is presented with a social experience tailored to his age and needs, is just right for dancing. We give our children the opportunity to enjoy themselves and one another. Now let's also give them the "know how."

(The author is Director of the Stephanie Muller School of Dance in N. Y. C. and also teaches dance in several schools on Long Island and in New Jersey — including the Chalif School of Dance in Chatham, N. J.)

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DEBATE ON TANGO

A Discussion of the Argentinian Style and its Use by Dancers in the U.S.A.

BY ROBERT LUIS and DOROTHEA DURYEA OHL

(Robert Luis, of the Latin Dance Studio in N.Y.C., author of "The Cuban Dancer's Bible" and "Authentic Calypso," presents below his ideas on Argentine Tango. Alternating are comments by BALLROOM USA's Dorothea Duryea Ohl.)

Luis: No term has ever been so abused as "Argentine Tango." The presentations that purport to be Argentine Tango could be more properly described as "glorified Fox Trot."

Ohl: We agree on this one: glorified Fox Trot masquerading as Tango—Argentine or otherwise—I have always deplored.

Luis: The Tango originated in Eastern Europe and developed in Europe along ethnic lines. Thus, we may observe the rigid performance of the German Tango dancer who clicks his heels with military precision; the casual approach of the Frenchman; the conscientious but somewhat bored effort of the Englishman; the flamboyant style of the Spaniard, atavistically conscious of the bull-ring; and the courtship attitude of the Italian. In all these countries the dance is referred to merely as the Tango. The USA also has evolved its own version, but it is remarkable that it is the only country that refers to the dance as the Argentine Tango.

Ohl: Not many of us do any more; we're now better educated. Definitive adjectives are used only to differentiate between styles—*i.e.*, a Texan reported that Continental type of Tango is danced mainly in his area, with Gaucho type restricted to exhibition teams.

Luis: Originally, the Tango was brought to South America by the gypsies of southeastern Europe. Under the Argentine influence the nostalgic melodies acquired a new virility. Today it is the national dance of Argentina. As in most Latin dances, the mood in Tango must be understood to give a convincing performance. The theme of Tango is tragic, dealing with broken hearts and unrequited passion. We, therefore, always find it incongruous to see Tango performers exhibiting a broad grin.

Ohl: I'm never in a tragic mood when I am dancing, and I'm particularly happy when tango-ing — with a good partner! But a broad grin is not congruous. To that extent I agree.

Luis: To Argentinians the music of Tango is soul-stirring; it symbolizes all the pent up longings of man; it is virile but also tender. " . . one dances the Tango with the heart."

Ohl: Tango is really the most dramatic of all dances, but I would add the thought that one does *every* dance with the heart.

Luis: Many Tango dancers seem so preoccupied with the intricacies of acrobatic steps that, though we may be moved to admiration of their nimbleness, we are also obliged to deplore their lack of feeling. The style of the Argentine Tango is beautiful in its dramatic simplicity. It is a flow of flawless rhythm uninterrupted by the constant stops characteristic of the American version. The man never breaks away from his partner. The knees remain permanently flexed and the torso erect. The steps need not be over-extended and the partners glide along as if on skates.

Ohl: Any dance, except the bouncy ones (Lindy, for instance) should be smooth, and I even like a bounce to be a smooth bounce . . . and — what is more dramatic, motion-wise, than a rapid flow of motion, and then a STOP? True, too many stops too close together gives the dancer a choppy appearance; it is never good to *over*-dramatize.

Luis: How can you reconcile the gliding, level effect of the Argentine Tango with the "dip," as practiced here?

Ohl: See p. 76, col. 3, Jan. '57 BALLROOM USA for my thoughts on the "dip."

Luis: The Promenade Position is foreign to the Argentine Tango; one never travels forward, backward or side-ward, but always diagonally.

Ohl: Promenade Position is foreign to my Tango, too—if by Promenade Position Mr. Luis means that both partners face forward and move forward. I use Semi-Open Position, with partners—as one or both cross through—as close together as is compatible with comfort; and in this position, the couple may travel in any direction open to them. It sounds rather monotonous to travel only and always on a diagonal. What happens if the only available path, on which to travel in the crowd, is directly to the dancers' side?

Luis: The very self-imposed limitations

of the Argentine Tango are challenge that enhances the pleasure of the dance. Steps may be varied and rearranged, but within well defined confines—very much as a real Rumba dancer never strays from his beat . . . The typical Argentine Tango music is slightly faster and more spirited than the placid rhythms familiar to American ears.

Ohl: Perhaps a difference in temperament would account for this, Latins being, by and large, more fiery than the North Americans. But there is the complication that our floors are usually too crowded to be able to enjoy fast dancing.

Luis: A snappy Tango requires no more space for its execution than a draggy one, just as a fast Mambo can be done in the same space as a slow one. In Europe and South America, Tango is usually danced in small, intimate rooms.

Ohl: True. And if all the snappy Tangoers are equally adept, spirited dancing is most pleasurable. But deliver me from it when they're not! Then you need Collision Insurance.

Luis: We believe in the future of the Argentine Tango because, aside from its intrinsic beauty, its execution requires very little floor space and can therefore be performed in crowded rooms.

Ohl: I believe in the future of the TANGO. Period. Why not combine all the best features of each style? Call it Tango, without any adjective (which I have always done).

Luis: Can you mix oil and water? The stance, the interpretation of the rhythm, the mental attitude are different — and often opposite.

Ohl: Does every single soul in Argentina do the Tango exactly like every other Argentinian?

Luis: No, we all have our own individual style and pet steps. But all Argentinians instinctively abide by certain rules which they would never break, lest they appear ridiculous; *e.g.,* they would never use Promenade Position, separate from partner and stress a pause, take a low dip, or execute sweeping fans.

ARGENTINE TANGO OF ROBERT LUIS

Description for man; girl counterpart unless otherwise specified. Basic Step takes dancer around floor in LOD.

Steps	BASIC STEP		Cts.
1	Diag fwd L	S 1	
2	Diag fwd R, close *beside* partners ft, turn ¼ rt	Q 2	1½
3	Swd L (directly to side of R)	Q and	meas.
4	Close R	S 3	
5	Diag bwd L	S 4	
6	Diag bwd R, turn ¼ lft	Q 5	1½
7	Swd L (directly to side of R)	Q and	meas.
8	Close R	S 6	

Ohl: This is very nice. I write it (and dance it) like this:

Fwd L	S	1
Fwd R, turn ¼ (or ½) rt—R Outside Pos.	S	2
Swd L	Q and	
Close R	Q	3
Bwd L	S	4
Bwd R, turn ¼ (or ½) lft	S	5
Swd L	Q and	
Close R	Q	6

You may call the "close" S if you wish; the actual closing movement is executed with neatness and dispatch (the foot is picked up and put down — it does not glide or slide to meet its mate); then the feet-together position is maintained as long as compatible with the music. This Ct. of "1, 2 and 3" my father used to describe as "dancing across the measure." because the 1½ measures necessary for the step as an entity places its completion in the middle of a measure. Don't wait for "Ct. 4," but continue on across the measure of music to complete another "Promenade Step"—two of them (6 Cts.) will take 3 measures of music, etc.

The four foot-movements involved in these 1½ measures appeared in several variations: danced fwd, beginning L and close to lft—in Clos. Pos., tag "Promenade" (i.e., "Promenade à Ganche"—"to left"); danced fwd, begin R and close to Rt.—in Clos. Pos., "Prom. à Droite" ("to right"); moving sideways in Semi-Open Pos., each stepping through between self and partner, tag "Promenade in Open Pos.," etc. As I dance and teach Tango today, the "Promenade Step" in its various manifestations is still very much with us, with this one exception: "Promenade à Droite" has practically disappeared. It is too difficult for the average dancer to distinguish between moving one foot to the other (to man's right) with the moving foot one time taking the weight, and another time remaining weightless ("Close" vs. "Draw" or "Arch.")

"In the Tango," I can still hear my father say, "you close your feet on the beat of the music; not in between the beats as in Fox Trot. The 'and' comes before the numerical count, not after it. The 'Promenade Step' is counted '1,2, *and* 3'; and you step sideward on the 'and,' and close on the '3.' You do not count it or dance it as 1,2,3 *and.*"

Luis: The typical Argentine Corte:

1	Diag bwd L, and touch R toe lightly in front of L	S 1	and
2	Diag fwd R, and touch L toe lightly in back of R	S 2	and

1 meas.

The typical Argentine Corte avoids the awkward, off-balance position experienced by women when they Corte directly forward. Like most typical steps, the Corte is taken on a diagonal.

Ohl: With this I disagree violently. I am never off-balance when stepping straight forward, backward or to the side —only off-center with a step which sprawls and spraddles. I feel that feet, legs, body, should, ideally, always be in alignment. If I wish to step on a line diagonal to LOD, I will first turn my body to the proper degree, so that my feet and legs are going in the same direction as

E. O. Hoppe

NOT SO NEW: The Rock 'n' Roll age group in Austria's Burgenland love to do the "Zillertaller," an intricate 200-year-old couple dance with Lindy-type "Through the Arch" figures. Although flirtatious in mood, the dance is measured and stately.

the rest of me.

Luis: It is customary and desirable to start with a Corte; it avoids bad starts and establishes rhythm.

Ohl: I wish we still did; I always thought it a graceful starter. However, it is not always practical on crowded floors —it's rather like starting in traffic with the car in reverse!

Luis: Here is an outline of RIGHT AND LEFT TURNS. For this figure to look its best, care should be taken to make each turn a full turn, ending exactly where it began. Either half of the figure may be executed independently of the other half.

MAN

Diag fwd L	S	1
Cross R over L, toeing in	Q	2
Swivel on balls of both feet turning left	Q	and
Finish swiveling movement with wgt on R	S	3
Diag bwd L (1st half of Argentine Corte)	S	4
Directly bwd R	Q	5
Swivel on balls of both feet turning right	Q	and
Finish swiveling movement with wgt on R	S	6
Diag bwd L, Diag fwd R } Argentine Corte	S	7
	S	8

GIRL

Diag bwd R, toeing in	S	1
Diag bwd L, turning left	Q	2
Diag bwd R, turning left	Q	and
Continue turn: French cross (draw ball of L across R and shift wgt to L) and fan with R — outward circling motion, leg taut and free of floor	S	3
Diag fwd R (1st half of Argentine Corte)	S	4
Fwd L, turning right	Q	5
Fwd R, turning right	Q	and
Continue turn: fwd L and fan with R — inward circling motion (½ circle)	S	6
Diag fwd R, Diag bwd L } Argentine Corte	S	7
	S	8

Ohl: I object to turned in or turned out toes on the ballroom floor; as previously stated, I feel that, ideally, feet, legs, body, should always be in alignment.

Luis: It is necessary for the girl to step back *toeing* in to avoid stepping away from the man — being in an outside position never considered good form in the authentic Argentine Tango.

Ohl: I think this is just a difference in nomenclature; the term "Outside Pos." (L or R) desginates the position in which a step is taken *beside* partner's ft. rather than *at* her ft, as in Closed Pos.; hence outside Pos. — which may be 99 44/100% as close as Closed Pos., and should be for smart Tango, in my estimation. I achieve this same turn by:

MAN

Swd L (instead of diag fwd L)	Ct.	1
Cross R over L (no toeing in)	Ct.	2

GIRL

Bwd R, turning left (no toeing in)	Ct.	1

Luis: When the girl steps back toeing-in, her body remains in perfect alignment as her right shoulder follows her right foot. Ideally, the shoulders of both partners should at all times remain parallel. (Therein lies the beauty of the Argentine Tango.)

Ohl: One shoulder only in "her R shoulder follows her R ft"? If the L shoulder moves not at all, to me this would distort one's upper body awkwardly. But regardless of whether you toe-in or toe-straight ahead, this is a very beautiful figure — and our thanks to Mr. Luis for his comments on Argentine Tango, for sending in these descriptions, and for spending several hours in conference over proper wording in this "Dancer's Debate."

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NEWS OF BALLROOM DANCE

MIDWEST NOTES

As a follow-up to BALLROOM USA's report last month on American Bandstand, it might be of interest to tell about similar TV programs originating in Chicago.

On WBKB, Sats. from 5 to 6, Jim Lounsbury conducts a program called *Record Hop,* a teen-age dance session augmented by news, interviews with recording artists, etc. A former bandleader who majored in music in college, Jim runs a program in excellent taste, one that certainly should exert a favorable influence on the high school-age dancer. The top tune records are mostly the choice of the dancers. They prefer the fast tunes for Rock 'n' Roll and Bop, slow Fox Trots, Cha-Cha's, with *The Stroll* for a mixer. If a youngster wishes to be on the show, he sends in a written request together with the name of the high school he attends. Along with a ticket is sent a letter outlining rules of conduct and dress. There are dance contests, with prizes, and even beauty contests. The dancing is typical teen-age style at its best. On alternate Saturdays, Frank Morgan, a dance instructor who has classes in LaGrange, Park Forest and Chicago, demonstrates modern steps with some of his pupils and gives pointers on correct dress and behavior. As companion activities, Lounsbury acts as deejay for a teen-age *Record Hop* at Liberty Hall on Fri. nights, and another on Suns. from 4 to 7 at the West End Ballroom.

Another teen-age show which accents ballroom dancing, *Club Nine,* Mon. through Fri. on WGN-TV, is run by Wally Phillips. A clever and enthusiastic comedian with a sympathetic feeling for teen-ers, he is tops as a deejay and emcee. Assisting him as hostess is a 15-year-old singer, Merigail Moreland. The studio is set up as a cabaret, and the informal air impresses one as being just what WGN officials say — "a TV program run by, for, and about teen-agers, with executive supervision." Wally uses both records and live music for the dancing. His method of cooperating with the schools to get dancers is interesting. Each high school from Chicago and its suburbs sends 2 students, chosen by the principal, to a monthly meeting at the WGN studios. These meetings determine the policies of the program. The student representatives choose the youngsters to appear on the show. Along with their invitations they receive these *Club Nine* rules: 1) Every participant must be a student in a high school in the WGN-TV coverage area; 2) No student can appear twice before others have had a chance; 3) All girls must wear

RECORD HOP: Jim Lounsbury, at lectern in rear, is the popular disc jockey of the Sat. aft. teen-age "Record Hop" television show on Chicago's WBKB, Channel 7.

dresses and hosiery — no bobby sox or blue jeans; 4) All boys will wear ties and suit coats, even if they are wearing sport shirts; 5) There will be no stags. Each school must provide for an equal number of boys and girls.

These rules should help to form a good pattern for other teen-agers, and will be

welcomed by dance teachers.

There is no doubt that ballroom is increasingly popular at teacher conventions. The Latin-American and modern work of Marjorie Duckett of Memphis, Lamon Goings of Jackson, Miss., and Alada Alexander of Lebanon, Ind., was enthusiastically received during the 1-day session of the Chicago Nat'l Assn. of Dance Masters at Little Rock on Jan. 12. *Louise Ege*

SIDELINES SYMPOSIUM

BALLROOM BOOK FROM IDAHO

Mel and Helen Day, of Boise, Idaho, came to the ballroom field by way of square dancing. *The Blue Book of Rounds*, olds and new dances collected and edited by Mel and Helen Day, and *In Idaho It's Docey Doe*, by Mel Day and Jere Long, are now joined by *Easy Cues for Ballroom Dancing*, by the two Days ($2, Mel Day Dance Studios, 3640 State St., Boise, Ida.)

Primarily designed as a memory aid and a guide for their students, it may rightfully take its place on the bookshelf of anyone interested in ballroom — teacher or dancer. *Easy Cues* are just that; a glance is enough to bring the step (or combination) to mind. For instance, their basic Fox Trot is cued like this:

Fwd	Fwd	Side	Close
S, L	S, R	Q, L	Q, R

Standard Box in Waltz is like this:

Fwd	Side	Close	Back	Side	Close
L	R	L	R	L	R

Now — whether your Basic Fox Trot is the same or not — aren't those outlines readily readable? Of course, there's a great deal more in each section — an opening paragraph describing the dance being dealt with, a paragraph giving details of the movements indicated follows the "Easy Cues," plus comments or rhythem, style, etc. They tell us, in their summary, that they had to make the choice between being brief or wordy, and chose brevity. I do not find their comments too brief — everything is easily understandable.

Although there is little in the book with which I disagree, here are a few statements picked at random which I would question:

"In dancing, the feet will be in one of five positions described as follows . ." Included in this (tagged "Third Pos.) is ". . the heel of the free foot is placed against the instep of the supporting foot, forming a T (or vice versa)." I cannot remember ever finding myself in this very-awkward-sounding position."

Under "Closed Pos." — "Partners stand squarely in front of one another, face to face." I think "squarely" needs clarification. If the lady is *very* slightly to the man's right, their progress around the floor is greatly facilitated.

There are a few other trifling points which I'm sure could be cleared up with a few minutes of discussion. But I find much of value on the Days' 51-page book, and we will be bringing you a report in an early issue of their very interesting teaching project out West.

MONTILLA TANGO ALBUM

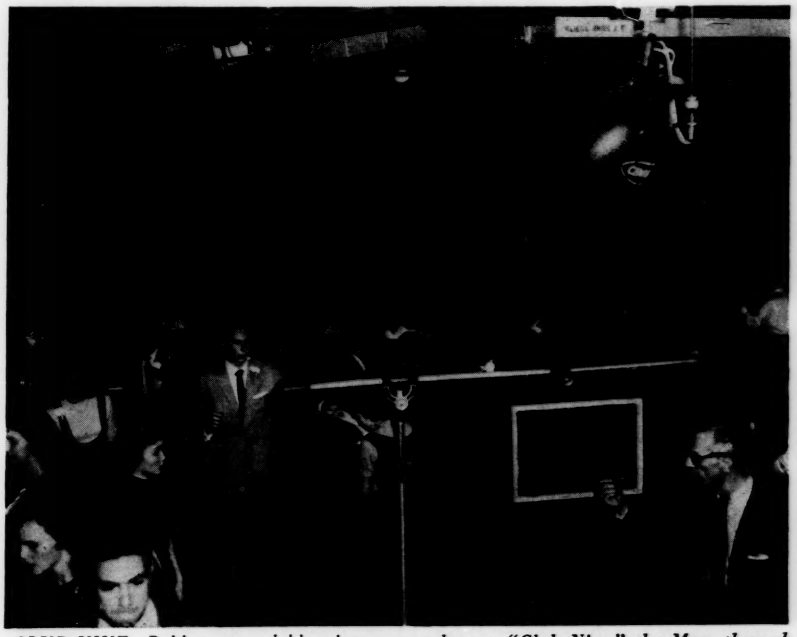
In *Tangos in Dance Tempo* (FM97— Orquesta Montilla, Montilla Records,) you will find old friends like *El Choclo, La Cumparsita, Jalousie, Adios Muchachos*, along with some fascinating new melodies. The performances are characterized by sweet singing violins, and the tempos to me is just right for dancing and for teaching. This album (recorded in Spain), while presented in the modern feeling, carefully preserve the Tango's classic origin, utilizing the typical instruments of the early Argentinian orchestra.

TANGO ENCORE

"No need to carry a whip, or do the dance as Valentino did it." Continuing our discussion of last month, this is what should be brought home to the public about Tango, in the opinion of Dallas teacher Belle Rose. "There is a sad lack of interest (or maybe it's *courage)* in learning Tango," she writes. "To the frequent excuse that orchestras do not play enough of the music (which I cannot deny), I point out that good orchestras everywhere will have on hand those rhythms the public wants, and will play them on request. And if the better bands would play some Tangos without waiting to be asked, I feel that the public would begin to clamor for it."

Miss Rose goes on to say that she finds Tango is too sophisticated to hold the interest of children, but, starting at about 17, interest is keen and — almost more so with the boys. She reports that her pupils learn the patterns quickly and easily. Her observation about Tango-ers in general is: ". . the necessary element to make these patterns usable . . is lacking — the leader's ability to lead." Along with other correspondents from our border states, Miss Rose sees no Mexican influence on the Tango. "Such Tango as I have done with people who have danced in South America and France seems too kindred to our smooth, slow Fox Trot." This is an observation your reporter has encountered before.

Switching to Tango in Massachusetts, Katherine Dickson of Cambridge tells us that she teaches a great deal of Tango — to adults and teen-agers by demand, and to children on general principles — and that there is a great deal of interest in Tango in that area. She, too, uses the



CLUB NINE: Bobby sox and blue jeans are taboo on "Club Nine," the Mon. through Fri. dancing program for high schoolers on Chicago's WGN-TV, emceed by Wally Phillips. The girls get corsages, the boys boutonnieres.

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same Basic Five (SSQQS) as do most of the other teachers reported on. Here are her notes, as we promised in Jan., on what she calls a "short flashy routine — people who know almost nothing but who want something immediately rewarding, love this."

Description for man: girl counterpart, unless otherwise specified.

Two Basic Fives — SSQQS — (recommended: one in Closed Pos. in LOD, and one Diag) as introduction; then these variations:

A

Fwd L	S	1	1
Fwd R	S	2	2
Break: Man retain Girl's R hand in L			
Bwd L (Girl: Bwd R)	Q	3	3
Swd R	Q	4	and
Draw L	S	5	4

B

Fwd L (Girl: Fwd R)	S	1	1
Turn sharp, ¼ left, and bring R through, between self and partner	S	2	2
(Girl: Turn sharp, ¼ right, and bring L through)			
Turn sharp, ¼ right, and step fwd L in Closed Pos.	Q	3	3
(Girl: Turn sharp, ¼ left, and step bwd R in Closed Pos.)			
Swd R	Q	4	and
Draw L	S	5	4

Miss Dickson says this is hard to reduce to next-to-no words (especially without showing), and that the turn is mentioned first, and then the foot-through, because this is what gives flavor to the combination. The partners go straight toward each other, and at the last moment, as if to avert disaster, veer sharply to center (on that one step only, when each brings the foot through between self and partner); and then *he* veers again to go directly *at* her, in Closed Pos. (he facing LOD, she with back to LOD.

If you like the Glamour Quickies, you might like to try this one, which your reporter recently encountered again. It, too, is a variation on the Basic Five, the only change taking place on the 1st step — and preceded, as introduction, by a Basic Five (Closed Pos.) For this Glamour Quickie — on Ct. 1, Man turns girl to her right Through the Arch, as he steps fwd L; while girl steps fwd R Through the Arch turning right, and completes the turn by spinning in place on R. They return to Closed Pos. on Ct. 2 (he, fwd R, in LOD; she, bwd L, back to LOD); and the balance of the combination is performed in this position, as in any Basic Five.

D.D.O.

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Dance in Higher Education

(continued from page 45)

der masters were the only means of learning the arts and their unique disciplines.

The era started in 1934 when Martha Hill and Mary Jo Shelly, together with Martha Graham, Doris Humphrey, Charles Weidman, Hanya Holm and Louis Horst as major teachers, founded the Bennington School of the Dance at Bennington College. Teachers and college students, musicians, designers, educators and artists converged on that Vermont hill-rimmed campus. They came, some with awe, to study at the feet (literally) of the great crusading modern dancers of their time; some with curiosity to try to fathom how artists function both in a work-a-day world and in the more glamourous arena of the theatre; and some came trembling to test their fledgling wings in the more rarefied air of professional criticism and professional performance.

Crusading, for whatever cause, is strenuous but glorious, exciting and sustaining, and the experiment of Bennington, which ran until the Second World War stopped it in 1942, was all of these.

In the summer of 1948, Connecticut College opened its School of the Dance, an outgrowth of the Bennington project. A new generation of dancers and teachers from colleges, studios and concert groups converged on the Connecticut hill-rimmed campus in New London. The zeal of the crusader was missing, for that era had ended, but the enthusiasm for basic study with practicing artists, the experience of being with others trained in different disciplines and from different sections of the country, their attitude of seriousness of purpose, of belief in what they were doing, all signified the harvesting of good growth from the seed planted in that earlier crusading period.

Where are we now, where do we stand as 1958 spins in?

Dance is now being taught in ninety percent of all American institutions of higher learning. In many of these colleges it receives academic credit toward undergraduate and graduate degrees.

The crusade is over, the battle won, the ground is held. But homesteading begins — foundations are dug, wells are driven into the deep earth of the past, and edifices of imaginative creation reach out into the future for new enlightenment.

At those colleges where the teaching is exciting and creative the results are significant. Where students are encouraged to use their technical achievments in

movement to express, even in a limited way, ideas, feelings and comments of contemporary concern, there dance provides one of the few remaining avenues of individuality left to today's college student.

Two minor issues are often discussed these days in relation to dance in higher education. One is the cry about lack of professionalism heard in some quarters. Colleges are not to any great extent training professional dancers, although it might be noted that a larger number of members of professional companies hold college degrees than in the past. With the exception of a very few schools, college student dancers average five hours of work a week, while the professional trainee spends this much time a day. It is patently impossible to train the true professional in this curtailed time.

As I see it, the training of the performing artist lies beyond the realm of most institutions of higher learning. But methods, disciplines and the development of the artist are eminently suited to the education of the whole person, a primary aim of higher institutions of learning. Those who are not serious soon find demands on their time, energy and interest excessive, and change to contributing members or leave the group, thus effecting self-imposed selection, and a high degree of self-imposed discipline, another of the basic aims of higher education.

The second issue concerns the fact that in most colleges the dance curriculum is tied to the physical education department. In spite of the fact that there is a good deal of talk about how dance should be in the fine arts department, no concerted effort to secede from the physical education department has occurred, or probably will occur. For basically the status of dance as an educative discipline is well-established today, no matter where its placement in the curriculum. The well-trained enterprising dance teacher makes his own way, whether as a member of the arts, music, drama, dance or physical education faculties. Practically, the physical education department in most long-established schools is the only source of sufficient space, dressing facilities and basic understanding of the needs of the human body in action, and it has nurtured dance in its programs from their start. The shifting of dance to an arts department or to its own department does not make it automatically an art.

This is achieved through the planning, teaching and basic philosophy of the dance teacher himself and the climate of creativity which he must carefully foster.

THE END

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Beauty and the Dancer

HAND TALK

BY ANTONIA DOBROSLAVICH

Every part of a dancer's body is important in expressing the dance. The hands, although used more in some types of dancing than in others, still are always evident. Many dancers study Oriental hand movements to give them grace and suppleness. An ungraceful hand gesture or position in a classical ballet can distract the attention of the viewer away from the essence of the whole performance. The hands and the way they are used are often a key to a mood and personality. Hands can be as eloquent as words, and should be treated with care and consideration.

There are a few things one can do daily to keep the hands in good condition. For health as well as beauty, hands should be washed frequently. Saving up for a washing usually results in the need for vigorous scrubbing and the use of harsh soaps or abrasives, since dirt can and does get imbedded in the skin. Washing should include the use of a brush for nails and knuckles and pumice stone for rough edges at finger tip and sides of nails.

Careful drying of hands is a must, and although we are taught this from childhood on, it is one of those things about which we tend to get careless. Most people these days are in a constant rush and usually away from home where adequate washing facilities are available. The use of paper towels militates against proper drying, as most of them are not really absorbent enough. A turkish towel used properly will dry the hands and provide just enough massage. Gently pushing back the cuticles with the towel will keep them supple and soft, thus avoiding unsightly hang nails and splits.

A hand cream is essential in almost any climate, and should be part of a dancer's kit. In applying, it should be massaged gently into the hands, between the fingers and around the nail base.

Manicures, either do-it-yourself or professional, should be as frequent as necessary. Unsightly nails can wreck the most beautiful hands, and it takes little to make nails unsightly — jagged edges, peeling polish and dirt all contribute to the unpleasing picture. Cutting the cuticle usually gives a hard edge which cracks easily. Softening the cuticle in warm soapy water and gentle pushing back with a cuticle remover brings better results.

Even nails and hands that are not naturally beautiful can be cared for and kept in attractive condition. *THE END*

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(continued from page 19)

beginning, a middle and an end, and that there must be a climax. This is the barest outline of form. To fill this "skeleton" with movement one must decide on an idea, improvise on it, experiment with the ideas brought out in the improvisation and then work it into definite patterns

The group worked with textures. Pieces of Kleenex, stretchy elastic material, rolled-up buckram and cellophane were used by each dancer to discover inherent movement qualities, weight, action and reaction as it was thrown, pulled, lifted, etc. They simulated these texture qualities in their own bodies, singly and in pairs, and finally worked into an ABA pattern using two different textures.

Space patterns were developed by the use of cut-out shapes placed on the floor. The dancers moved in these patterns, changing levels, leading with different parts of the body, and changing rhythms until they added the texture qualities they had used before. This became a theme and variations, with the theme being the space pattern and the variations all those mentioned above.

A group of Mrs. Nathanson's nine-year-old students then demonstrated dance studies they had made from pictures in the photographic collection "The Family of Man." Here the subject matter of the picture determined content and form.

"Folk Dance as a Source of Composition" was the theme of another set of workshops and demonstrations. Fred Berk gave an excellent class in the use of folk forms as a springboard for composition. He analyzed the basic movements, space patterns, dynamics and rhythms of the folk dance used, still keeping the character of the dance. Mr. Berk taught an Israeli dance, *Mayim,* to the group. He took one step from it and proceeded to develop a charming dance by changing levels, space patterns, dynamics, rhythm and direction.

Valentina Litvinoff used the inherent movement qualities of folk dances as a source for improvisation. These were developed into compositions of earthiness, lightness, baroque and archaic style. Fred Berk's approach stemmed from form, and Miss Litvinoff dealt mainly with movement content.

A performance by Fred Berk's professional group served to illustrate his ideas most eloquently. Sarah Bartell's demonstration by a group of her students used *Mayim* as its theme, but worked with the idea behind the dance, namely, the search

for water on the deserts of Israel. Anne Rechter of Flushing, N. Y., moderated the stimulating question period.

The last day began with a wonderful series of workshops on "How to Compose With and For Children." Helen Tamiris gave an inspired lecture on the mental and emotional attitudes essential to composing. She felt that to be honest one should use material on one's own background experience. The dancer must be true to her theme, avoiding trite, superimposed movement clichés. Children should be encouraged to really see the world around them in order to dance about it, and make their themes something of common human experience, not personal, self-involved confessions.

Miss Tamiris made use of a most interesting device she called "Inter-Relationships" as a source of composition. Its purpose was to sensitize the dancer to another person's movement and feeling. Two dancers held hands facing each other and improvised, each one letting the movement flow through both before beginning another. There arose an awareness of leader and follower, aggressor and passive personality, positive and negative feelings that can be generated between two people. She built this into groups with hands connected and finally into dancing out specific attitudes towards each other.

Bernice Mendelsohn of the Y presented a group of beginning teen-agers who are taking the full dance-class year to compose a dance work. They have decided to base it on the four seasons and she showed how they went about developing their ideas. They discussed and free-associated with words, doing dance studies about them. They experimented with music, poems, ideas about people in these seasons, primitive rituals, theatrical props and paintings. Now they are ready to make their final decisions and will create a dance which emerges from a clear, deep understanding of their basic theme.

Ballet-trained children made up the class taught by Josephine Schwarz, of Dayton, Ohio. She showed how one can incorporate creative ideas in ballet classes even though the movement does not originate from the children. Using Prokofiev's "The Moon Strolls in the Meadow" from *The Children's Suite*, Miss Schwarz led the children to find space patterns, a cast of characters and to create their own ballet combinations as they danced. She planned the overall structure of the dance

(over)

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(continued from page 87)

and the children had great fun "dancing in" the substance.

Julie Wilson Lepeschkin of Burlington, Vt., developed a dance about the seashore from discussions with the children on what they find on the beach, in the water, what games they play on the beach and what could happen to them there. By using different sea shells and weaving floor and space techniques already learned into the dance, the children planned a story and improvised it until they set it as a dance.

"Composition in the Camp Program" interested many teachers. Muriel Mannings worked with a delightful book, *In Henry's Backyard*, by Ruth Benedict and Gene Weltfish. It told the story of a child who awakes to find all the people of the world living in her back yard. How she meets them, distrusts them and finally joins them made an excellent theme for dance. Miss Mannings brought pictures of dance styles from various countries, and after careful observation and group discussion each child improvised a dance in

Roberta Lazes, Josephine Schwarz, Miriam B. Stecher. 3rd row: Julie Lepeschkin, Bernice Mendelsohn, Valentina Litvinoff, Sarah Bartell. 4th row: Isa Partsch, Anne Rechter, Bonnie Bird, Fred Berk.

the style she chose. Then the whole dance was put together with a narrator to carry the story line. The dances did not have to be completely set as the pianist followed the dancers. This type of dance is an excellent compositional idea for performances which have to be done on short notice. It was so interesting to watch the manner in which the children criticized each other's dances as to quality, form, length and interest.

Several other interesting programs were: the demonstrations by Isa Partsch of the School of Kurt Jooss, Essen, Germany, on "Teaching Methods for Children's Dance" and "Jooss Technique with Adults"; "Rhythm and Dance for the Pre-School Child" taught by Dora Dubsky and Miriam Brodie Stecher, with a discussion moderated by Roberta Lazes of New Hyde Park, N. Y.; and an evening of dance films moderated by Julie Wilson Lepeschkin.

This most informative and stimulating Conference came to an end with a panel discussion by the entire staff, moderated by Bonnie Bird. *THE END*

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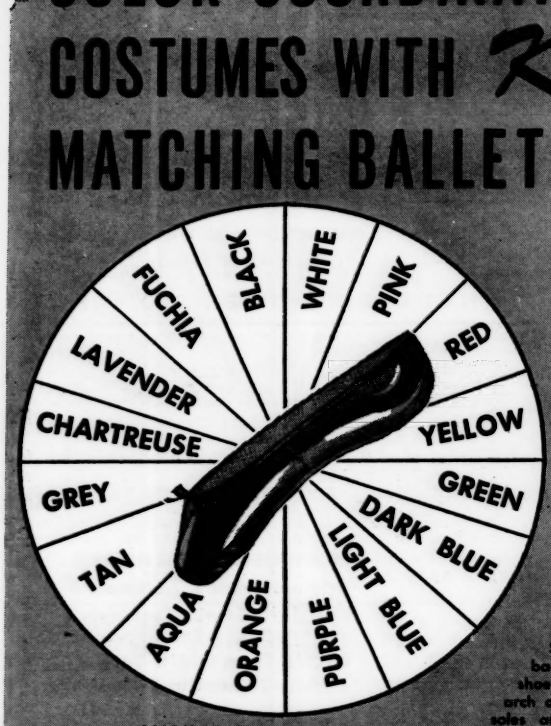

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REVIEWS *(continued from page 61)*

audience into gales of laughter.

Miss Kitchell followed her good-humored solos with a serious encore. Called *Nymph in Pursuit of a Faun,* it was the tomboy teenager fruitlessly trying to attract a boy. Although engagingly danced, the work lacked freshness.

Inbal — Dance Theatre of Israel
Martin Beck Theatre
January 6-February 1, 1958

Americans are constantly striving for a concept of lyric theatre, an art form in which dance and song and speech play intertwined roles, with each rising to the surface when summoned by dramatic need. But perhaps this kind of theatre cannot be achieved consciously. Perhaps it must grow naturally from a culture and then, at the right moment, be shaped for the stage. This seems to have been the evolution of Inbal, the Yemenite dance company now visiting the United States for the first time.

The Yemenites are a wonderfully expressive people — dark, intense, with the quick, bright eyes of those who spend much time in the open. Their singing has an Oriental intonation. Their dancing is a deeply shared group experience. They do not merely dance together and in time to the music. They seem almost to become one body. And in addition to all this, they have a flair for the dramatic.

Their Artistic Director, Sara Levi-Tanai, (with assistance from Anna Sokolow and Jerome Robbins whenever they were in Israel) has welded these qualities into an easy, natural theatre form that reflects a way of life without being in the least didactic about it. In fact, so natural did the various scenes of Yemenite and Biblical life seem that we did not realize until later how sophisticated had been the stylized stage sets by Arnon Adar, how subtle were the orchestrations done by several composers under the advisorship of Gary Bertini and Talmon Herz.

Their principal work was the four-part *Yemenite Wedding*—and lovable it was as it progressed through the events leading to the first meeting of a Yemenite bride and groom. In his house sat the groom, surrounded by elders. How small and timid he seemed as he watched the festivities—dancers in two's or three's accompanied by rapping of rhythms on a brass plate.

After the exuberance of the men, the bride's home seemed very still. Softly chattering girls took turns at dancing with a candle-filled tray, and finally they ringed closely about the bride to see her palms being smeared with henna. Their high whinny as the ceremony was concluded re-

minded us of a similar sound often made by the Basques.

But most moving of all was the final moment of *Yemenite Wedding*, with the groom lifting the bride's veil for the first time. In tender acceptance he folded her against his shoulder as the group jumped about, clapping their hands.

Most dances based upon Biblical material have seemed a little unnatural to us — as though Bible characters were not real. But in *Song of Deborah*, as Margalith Oved called forth from her pedestal, and as the group circled in frenzy, their arms pointing like arrows, we could suddenly believe the hold of a prophetess over her people. And in *The Queen of Sheba* there was the same fiery conviction as the queen and her strange cohorts (two inseparable jesters and two jealous soldiers) danced and sang for Solomon. But perhaps because *The Queen of Sheba* was the final work, we felt a slight pall. The dance patterns and musical rhythms began to seem a bit repetitious — always a problem in folk-inspired material.

But this is a small reservation on a program that gave us the opportunity to taste a culture at once austere, powerful, and faintly opulent. *THE END*

J. W. Pole

A Horn Dance, above, with members of The Country Dance Society (Mary Gadd, Dir.), Christmas carols (danced by the Washington Contemporary Dance Group) and an elaborate Mummers and Sword Dance Play were all part of two NYC and Washington, D. C. "Christmas Masques" arranged by singer John Langstaff. 8½-year-old New Yorker Jeremy Alderson reports: ". . . At first I wasn't sure it would be good or bad. But later I found it was a very good song-and-dance mixture, especially the old dances that were done before people lived in houses."

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TALK OF THE TRADE

By TONI HOLMSTOCK

MAHARAM, a name long connected with Broadway productions, is well known throughout the country by dance teachers interested in putting the professional touch to their recitals. Teachers have taken advantage of the personal attention they get when they are in New York planning show costumes. Much the same service and attention is rendered via mail. The vast stock of fabrics and trimmings that Maharam's catalogue indicates, creates a tremendous mail order facility for the teacher who prefers to create her own costumes.

Maharam, realizing that many teachers are too busy or do not have the facilities to get custom-made costumes, recently decided to put its professional experience to work creating a whole new line of ready-to-wear costumes. A completely separate division was established. Those teachers who attended the DEA material session December 1 at the Plaza Hotel were the first to see these ready-made costumes, for

which a completely new color line was dyed up, special prints designed, as well as new trimmings and new sequin motifs originated. Excellent fabrics have been created and used for this group.

In essence the line is simple, based on a leotard that is made for four basic age groups — children from 2 to 12; pre-teen age from 10 to 16, adult 10 to 18 (nipped in at the waist) and the *Femme* for the 10-to-18-year-old, which comes in cup sizes and is geared to the more professional performer. All are lined at the crotch.

The fashion show at the December meeting was modeled by Helen Wick's students, and so guests were able to visualize normal dance students in costume. Edna Maharam and friends modeled the pre-teen numbers very fetchingly. The showing presented twelve costumes, age range 2 to 18. The theme was a variation

of character costumes which most recitals usually use. The opening and closing were in the nature of production numbers, with a clever accent of velvet picture hats for all, in the opening. The closing, *Elegante*, had a classical ballet theme.

Marie Pellico, Maharam's designer, used her original circular tutu for many of the costumes. The pattern for this is available in four versions under the title "Cir-Q-Lette tutu." The leotards used for the costumes are also available separately.

A new catalog is now ready. Many hours of pre-recital preparation can be avoided and last minute pressures eliminated with the help of this new line. The catalogue itself may well be a key to recital ideas.

•

Richard Hudnut offers a new comb and jet applicator, free, with QUICK Home Permanent. Comb 'n Jet Applicator, one of the big improvements in the home permanents (since the squeeze bottle was invented), has "double-powered" action, combining for the first time an interchangeable comb head and a jet nozzle to make possible *direct* application on the hair exactly where needed, and assuring *complete* saturation of both waving lotion and neutralizer. This new streamlined precision method of lotion application means the end of all dabbing, sloppy dripping on scalp and hands, and eliminates the need for bowls, cotton and all extra steps. New Comb 'n Jet Applicator, free, with 2-wave size Richard Hudnut QUICK Home Permanent — $2.00 plus tax.

•

CAPEZIO has two films which are available, free of charge, to teachers. One is titled "Tools of the Dance," and explains the proper fitting of dance shoes. The other, a Danish film, "Ballet Girl," featuring members of The Royal Danish Ballet and Ballet School, is an extremely charming story full of the excitement of school and back stage. Both are on 16 mm. Together they run about 25 minutes. These could very easily be incorporated in a school party, giving information, entertainment and inspiration.

•

The VELMO Record organization is busy turning out new rhymes and routines which they release each month. Their motto for the year: "No Box Tops — No Money — No Coupons." But they do have something to give away, and you have your choice — six free lyrics or six free routines. Write on your school stationery and receive your complimentary gift.

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(continued from page 6)

is attracting Hollywood traffic. . . . **Ruth Gillis**, formerly of pics, now a singing-dancing solo in the Flamingo Lounge . . . **Jolene Lontare** has taken over choreography chores at the Sans Souci . . . **Bob Gilbert** of the Sands has opened a new studio on the Strip, the last word in dance-comfort and glamour. His staff includes **Joseph Hahn** and **Marta De Negre** . . . In Judy Garland's much publicized Flamingo engagement, she was minus the Boy Friends and had **Bobby Van** to support her. The new act, which got so-so reviews, lasted less than a week. What next for Judy? Not Vegas! *Roy Clark*

DALLAS NEWS

The **Cecchetti Committee** of Texas scheduled an all-day refresher course Jan. 26 at the **Kingsbury Studio**. . . . The **Buster Cooper Dancers (Jolinda Winn, Jan Sutton, Madelyn Cole, Kay Sutton, Vernandine Trawick** and **Mr. Cooper)** entertained members of both the Navy and Rice football teams at the Baker Hotel after the Jan. 1 game . . . On Dec. 13 & 17, Southern Methodist U's Community Opera Guild gave a SW premiere of "Susannah." **Toni Beck** was choreographer, using dancers Buster Cooper, **Eugene O'Brien, Phillip Johnson, Thomas Fisher, Leah Goren, Becky Bryan, Ann Lorch, Carol Hines.**

On Dec. 21 the Dallas Symph. presented "Amahl and the Night Visitors," in which the **Edith James Concert Group** performed the peasant dance choreographed last year by **Alexandra Danilova** . . . **Brendan Fitzgerald**, guest teacher for 3 months at the James School, has left for a TV appearance for Ballet Theatre in Okla. City, then on to NY and Europe . . . **Larry Roquemore**, student of **Nikita Talin, David Preston** & Buster Cooper, is now dancing in "Li'l Abner" . . . **Kitty Malone** is appearing with **Matt Mattox'** group in Miami *Toni Beck*

SAN FRANCISCO AREA NEWS

The **SF Ballet** toured Calif. at holiday time with its complete "Nutcracker." Bay Area appearances were in Berkeley and in the SF War Memorial Opera House. Guest star **Leon Danielian** partnered Nancy Johnson for 1 perf. in SF. In Berkeley, **Sally Bailey** and **Dick Carter** performed the pas de deux. Press reports were generally favorable, although one major SF critic thought the perf. not quite up to the co's standard. Your correspondent found it as creditable as usual, and great fun for the kiddies.

Dance perfs., as well as music, theatre and art events, are contemplated by the newly formed **Labyrinth Theatre Club** in SF . . . **Players' Guild of Oakland** has 3 ballets in preparation: **Marc Wilde's** "La Strega," **Ron Poindexter's** jazz ballet, and a work by **Raoul Pause** . . . **Contemporary Dancers'** schedule this season calls for monthly perfs. through June, plus a "summer festival of the arts," at which two 3-act works, "Crime and Punishment" and "Beauty and the Beast" will be presented.

The **Florelle Batsford** group, with **Ruth Beckford** and her Haitian-style dancers and drummers as guests, gave an Oakland perf. Dec. 8 . . . The **Edouard School of Dance**, at Niles, presented "The Christmas Story," Dec. 20 & 21.

Bay Area Ballet Co's Jan. program introduced **Leona Norman's** new fantasy ballet, "L'Armoire a Porcelain," to Mozart music, and repeated from the co's repertoire **Carolyn Parks'** "Sonata," **Vern Nerden's** "Liebesspiele," and "Nutcracker" pas de deux. For Feb., the group has scheduled **Guillermo del Oro's** new "Cardinal's Bracelet" and a new ballet staged by **Ruth Sandholm**, dir. of the ballet dept. of the Boston Conservatory of Music . . . The **Marin Ballet** appeared Jan. 12 in San Rafael, with Vern Nerden as principal male dancer. *Clifford Gessler*

SOUTHERN CALIF. NOTES

The holidays brought 3 full-length "Nutcrackers." Send-off was the **SF Ballet's** 4 perfs., featuring **Nancy Johnson, Sally Bailey, Leon Danielian, Dick Carter, Roderick Drew, Tilly Abbe, Fiona Furstner** and **Michael Smuin.** Pupils of **Aaron Girard**, formerly S.F.B., supered . . . The **Lakewood Philharmonic Assn's** prod. featured **Joan Scanlan, Dave Hitchcock, Mary Dean, Rene Suberi, Myron Reynolds.** 6-year-old **Gary Schwartz** provided a dramatic moment as the enfant terrible who tries to steal the nutcracker . . . The South Bay-Torrence "Nutcracker" was a composite by choreographers **Carl Whitmer, Barbara Simonson, Dorothy La Spina, Phyllis Moore, Jan Darian** and **Mildred Stover.** Miss Moore's dancers easily took balletic honors, the dancing of **Christie Sharp** and **Vincent Martinez** being particularly joyous. Mr. Darian contributed a lavishly costumed spectacle featuring **Vickie Marks** and **Paul Owsley. Gladys Nauman** appeared with authority in divertissements.

Dance Alliance gave a Christmas program in which the major works were by **Jimmy Fields** and **Valentina Oumansky. Carol Scothorn** stole the show, however, with a solo satire on high fashion. **Diane King** of the **David Lichine Studio**, danced the Diamond Fairy variation from "Aurora," and **Anne Barlin** presented "Winter Holiday" . . . **Angiola Sartorio** presented her 1st Calif. program at Orange Coast Coll.: "Cycle of Day and Night," the pas de deux from "Don Quixote," and "Soldier's Tale." **Joyce Vanderveen, Lois Ellyn, Don Eryck** and **Glenn Lollis** shared honors in "Cycle," a beautiful work in the Jooss tradition. Highlight was "Don Quixote" with Miss Ellyn and **Victor Moreno.** By comparison, "Soldier's Tale" had little brilliance, but the program as a whole was a substantial artistic contribution . . . As you read this, **Archie Savage** will be en route to Europe with his 1st co., after perfs in LA and San Jose.

The **So. Calif. Ballet** repeated its LA inaugural program at Bakersfield, gaining new honors. **Jean Repinski** has been added to the co . . . **Gloria Newman** continued her lecture-demonstration series with a San Merino matinee for 6-to-12-year olds of Huntington School . . . **Bob Thorson** choreographed 2 dances for the 1st staged perf. in Amer. of Berlioz' "L'Enfance du Christ" at UCLA. Dancers were **Marketa Kimbrell, Forrestine Lyle, Larry Warren** . . . Pasadena saw "The Wizard of Oz," with choreography by **Suzanne de Tru'an. Robin Christy** assisted and danced several roles. **Marden Van Winkle** danced Dorothy and **Haldor de Becker** was the Wizard . . . Another "Oz" prod., using the Judy Garland score, was staged by **James Brittain** for Santa Monica-Pacific Palisades.

Mark Rose produced, choreographed and danced in a Christmas "Alice in Wonderland" at the Music Box, Hollywood, with **Jonni Taylor, Rita Hernandez, Karen Buition, Anita Goldner, Adrienne Sepmeyer. Fanchon Bennett** contributed strong styling as the Queen of Hearts. Studios represented: **Rozelle Frey, Anne Barlin, Michel Panaieff, David Lichine, De Rea** . . . **Rokuka Hanayagi** and pupils were seen on a Tenrikyo Temple program in LA . . . At San Diego State Coll., "Ring Around the Moon" and "Amahl and the Night Visitors" were choreographed by **Evelyn Lockman** . . . Ballet-tap teacher **Ron Jenkins** acted in the Long Beach Community Center's "Petrified Forest."

Lee Deodato has formed an **Old Globe Dance Theatre** in San Diego . . . Pupils of **Edgar Johnson** did show that opened the Glendale **Astaire Studio** under new mgt. **Bill Roberts** and **Bill Heider** have been added as teachers . . . **Joyce Malm** returned for Christmas in LA after 2 years in Tokyo. While studying Japanese classical dance with **Isami Hanayagi**, she taught modern at Amer. Culture Center. One of her pupils rode 4 hours each way by train for each 2-hour weekly lesson. Husband Bill Malm will be remembered by many as dance accompanist at Carnegie Hall, Jacob's Pillow, etc . . . LA's **Cabaret Concert Theatre** chose **Jeni LeGon Dancers** for their rousing holiday show. *John Dougherty*

CANADIAN DATELINES

The **Nat'l Ballet of Canada's** TV appearance over CBC in Dec. enjoyed a wide success. 2 ballets were featured: **Walter Gore's** revived "Winter's Night," and the co's ever fresh "Coppelia." **Lois Smith** took over the "other woman" role in the

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Gore ballet, a part with which directress **Celia Franca** has been more closely identified on the stage this season. The TV show gave further proof that Miss Franca is the only truly dramatic dancer in the co.; Miss Smith danced brilliantly, as usual, handsomely partnered by **David Adams,** but did not catch the essence of the murky personage in the lengthy work. It looked much better on the screen than it did on stage, but it is a diffuse and dated work. **Lillian Jarvis** was charming as the "new girl."

"Coppelia" makes a superlative TV prod., and the perf. by the Nat'l Ballet made the work look as modern and clean as a Christmas present. **Betty Pope** shone as the Girl with the Enamel Eyes. Act I and the 1st scene of Act II were done complete, only the final scene being condensed. The corps de ballet, orchestra, decor, and even the presentation by actor Barry Morse were a sheer delight, and a model of taste and flair. Secondary roles were well performed, even if one could have wished for more character from **Ray Moller's** Coppelius. Miss Pope's Coppelia may be a little cool, but her decisive technique and brilliance keynoted the youthful charm of the prod., making it a match for the fine TV "Swan Lake" of last season. *Francis Coleman*

REPORT FROM MEXICO

The season of the **Ballet de la Universidad,** directed by **Magda Montoya,** while well attended and enthusistically applauded, was an artistic fiasco. Good intentions and sincerity are not enough to fill in choreographic voids and hide the shortcomings of a raw, ill-trained co. After the brilliant dancing seen this year in the Bellas Artes, presentation of this student group was inexcusable. Dance in Mexico has come a long way from the foot-stamping variety of emotion.

After 6 months abroad, the **Ballet Nacional Contemporaneo de Mexico (Ballet de Bellas Artes)** has returned from triumphs in Russia, China, Rumania and Italy. Practically everywhere they were the 1st modern dance seen by the people. Reception was magnificent, and many extra perfs. were added. Works singled out for mention: "Los Gallos," "Tierra," "El Bracero," "El Demagogo." Most praised among the dancers were **Rocio Sagaon** and **Aurea Turner.** Effects of the tour on the Mexicans themselves will be far-reaching, as it is for most of them their 1st personal contact with cultures other than their own rich heritage. Plans are already in the making for a shorter tour during 1958. *John Fealy*

LONDON DATELINE

Christmas was no holiday season for London ballet critics! On Dec. 24 **London's Festival Ballet** premiered their new prod. of "The Nutcracker" at Festival Hall. they played 2 shows a day for 3 weeks, with the huge aud. always SRO. **The** success was well deserved, for their "Nutcracker," with its magical **Benois** sets and costumes, is pretty as a Christmas card. The prod., also by Benois, with its transformation scenes and stage tricks, is an enthralling spectacle.

Dance-wise it is no masterpiece, yet **David Lichine's** choreography is workmanlike and pleasant. Chief honors of the perf. were shared between **Anton Dolin,** as Dr. Drosselmeyer, and a corps de ballet of children trained by London teacher **Grace Cone.** The Sugar Plum Fairy and her Cavalier were danced by **Natalie Krassovska** and **John Gilpin** (both a notch or two below their usual form at the Press Show), and later by 3 other duos: **Marilyn Burr & Flemming Flindt; Jeanette Minty & Louis Godfrey; Margit Muller & Andre Prokovsky.**

The junior **Royal Ballet** (formerly Sadler's Wells Theatre Ballet) opened its 1st Covent Garden season Dec. 26 and premiered 2 new ballets. "A Blue Rose" was **Peter Wright's** 1st professional work. To Samuel Barber's "Souvenirs" he has made a somewhat trivial ballet, treading the well-worn path of the film, "La Ronde," in which a love token (the blue rose) is passed from lover to lover. Here and there this slight divertissement holds out promise of better things to come from its choreographer, a teacher at the Royal Ballet School. Scenery by Volanda Sonnabend indicates a new discovery.

John Cranko's "The Angels" proved as pretentious a piece of claptrap as we have seen in many a year. Slammed by the press and frigidly received by the public, it is a symbolic ballet, almost terrifyingly inarticulate, yet apparently concerned with the trials of becoming a genius. Cranko's banal, would-be clever choreography is matched by tedius music and dull decor.

The season was redeemed creatively by the appearance, on Jan. 2, of **Kenneth MacMillan's** "The Burrow." There was an ovation and 18 curtain calls, yet the press varied remarkably between the lyrically effusive and the guarded. I think it is probably the 27-year-old choreographer's maturest work to date. Inspired by "The Diary of Anne Frank," it shows a small, victimized community hiding in a tiny room, fearfully awaiting discovery by their oppressors. The keynote is fear, and MacMillan keeps up the dramatic tension in a manner almost painful to watch. Georgiadis' claustrophobic sets are magnificent, and Frank Martin's "Symphonie Concertante" is a sensitive choice for the music. But the real impact comes from MacMillan, who has succeeded in creating the 1st truly contemporary ballet to come from Britain in years.

There has been noteworthy improvement in the dancing, compared with last summer's showing. The co. now looks brimful of promise. The senior co's production of **Andree Howard's** "Veneziana" was resuscitated for the juniors, and they danced this testing divertissement with a zest that matched the Donizetti music and was not shamed by memories of the senior co. **Anne Heaton** and **Miro Zolan** gave beautiful perfs. in "Giselle." Others who shone brightly in the season were **Donald Britton, Donald MacLeary, Patricia Cox** and **Margaret Lee.** Quite a few unknowns are coming to the fore, among them **Audrey Farris, Edward Miller, Clover Roope** and a young Canadian girl, **Lynn Seymour.**

The **Danish Tivoli Pantomime** opened a London season Dec. 17. For many reasons the commedia dell'arte troupe was less impressive here than in the magical setting of the Tivoli Gardens in its own Copenhagen. *Clive Barnes*

NEWS FROM FRANCE

"L'Apprenti fakir," conceived by **Jean Marais** for **George Reich's** Les Ballets Ho was premiered Dec. 18. The libretto, simple and fantastic, tells of a magician who has the power to metamorphise the spectator into the image of his secret dream. Despite sections that are too lengthy, the ballet has a certain freshness and youthful spontaneity. Decor and costumes by Marais are skillful and original. Reich performs with presence and charm, and is well supported, in particular by **Ursula Kubler** and **Lucien Mars.**

The same day, the **Soviet Caucasian Ballet** opened at the Alhambra. Without achieving the perfection of those incredible models of Slavic folk material, the Moiseyev or Berezka Cos., this Georgian group offers an interesting program. Caucasian dance is rich, particularly in its dynamic, acrobatic quality, and is the only one in the world to practice point dancing for men. Dances of spectacular prowess, with brilliant leaps and turns, alternated with slow numbers for the women in a wide range of material.

Rehearsals at the Paris Opera for "l'Atlantide" and **Harald Lander's** "La Valse" were interrupted by the holidays. The premiere date for the former is Jan. 31.

The much-heralded **Francoise Sagan** ballet made its debut in Monte Carlo on Jan 3. Called "Rendez-vous manque" (The Broken Date"), its choreos. are **Don Lurio** and **John Taras. Toni Lander, Noelle Adam** and **Vladimir Skouratoff** danced to leads. The ballet was apparently not ready for its debut. Further work is being done on it before its Paris debut.

Feb. 13 is the date set for **Roland Petit's** new works, "Trip to the Moon" and "The Siren," starring **Zizi Jeanmaire.** She is currently completing the film, "Charmants Garcons." *Marie-Françoise Christout*

Presstime News

NEWS FROM DENMARK

On Feb. 14 **Mona Vangsaee** makes her debut as choreographer, with "Spektrum." **Kirsten Petersen** will dance the lead. In Mar., **Frank Schaufuss** introduces his 2nd new ballet this season, "Opus 13." **Balanchine's** "Symphony in C" is being revived Feb. 2 . . . 28 different ballets will be included in the 9th **Danish Music and Ballet Festival,** which opens a 2-week season May 17. **Bournonville** will be strongly represented, and novelties will include **Fokine's** "Spectre de la Rose" (with **Flemming Flindt**) and **Petipa's** "Harlequinade."

Apart from **Cullberg's** fine "The Moon Reindeer," the '57-'58 repertoire of the **Royal Danish Ballet** has so far been devoid of many worthwhile novelties. The season, in which more frequent perfs. are possible because of the use of 2 stages of the Royal Theatre, has been a great success. A favorite is Balanchine's "Serenade," in which the gifted Kirsten Petersen has taken over Vangsaae's role.

Marjorie Tallchief and **George Skibine** were stars of a Christmas charity matinee here. The Paris Opera couple's brilliant perf. of the "Don Quixote" pas de deux invited comparisons between this traditionally Russian version and the one danced at the Royal Theatre. The Danish version was shown to be nothing less than a sacrilege . . . **Inge Sand's** group of 8 Royal Danish dancers, since their US visit, have been on London TV, and may do a summer tour of Israel . . . **Borge Ralov** was responsible for a charming and unpretentious 6-min. ballet, "New Year Jollifications," the Danish contribution to the New Year's Eve Eurovision telecast in which 10 countries participated . . . At the Edinburgh Festival, **Henning Kronstam** and **Kirsten Simone** will have leads in a new **Taras** ballet, and Kronstam will partner **Yvette Chauvire** in a new **Cranko** work. *Sven Sorgenfrey*

NEWS FROM AUSTRALIA

The 1st major ballet work to be commissioned for TV here will be "Hello Digger" (Aust. for "Hello Soldier"), with choreography by **Beth Dean,** to be premiered Feb. 11 when the Australian Broadcasting Commission opens its new multi-million dollar TV studios. The 2nd commission will be "First Love," a romantic work, also by Beth Dean.

Due to a disagreement with the mgt. on the premiere night of his ballet, "Serenade Classique," premier danseur **Robert Pomie** has left the **Borovansky Ballet,** although it is rumored he will be reinstated. A gifted young Australian dancer, **Graham Smith,** has been replacing him. The work is a useful addition to the repertoire, giving many a chance to shine. **Elaine Fifield** was out for some weeks with ankle injury, and **Kathleen Gorham** has also been ill. The ballerina burden has fallen entirely on the very capable shoulders of **Peggy Sager.** The co. had a record-breaking 6-week run of its "Swan Lake," and Christmas featured **Lichine's** version of "The Nutcracker." "Pineapple Poll," with Fifield, was due in Jan. The co. finishes Jan. 28, then tours New Zealand, leaving the theatre free for **Luisillo and His Spanish Dance Theatre,** followed by the **NYC Ballet** in April. *Beth Dean*

REPORT FROM YUGOSLAVIA

On Dec. 14 **Jose Limon & Co.** finished an impressive and ambitious tour of Yugoslavia, the most extensive an American group has undertaken there. Under Int'l Exchange Program-ANTA auspices, which had already taken them to Poland, Belgium, Holland, Germany and England, the Limon group danced 14 perfs. to enthusiastic sold-out houses in 8 cities: Ljubljana, Rijeka, Zagreb, Sarajevo, Belgrade, Novi Sad, Subotica and Skoplje. A no. of these cities had never seen Amer. artists before, and few had any prior knowledge of contemporary Amer. dance. In a fine lecture-demonstration at Atelier 212, Belgrade's experimental theatre, and in press conferences in other cities, Limon discussed modern dance with a clarity and sympathetic intelligence that contributed much to his co's success. Belgrade's new Dom Sindikata (2,000 seats) was sold out for 4 perfs.

But the Limon co. succeeded on both a popular and more meaningful level. Equipped, as few countries are, with subsidized theatres in many communities, Yugoslavia has many excellent ballet troupes, folk dance ensembles and, above all, good natural-born dancers who are concerned with extending and deepening their knowledge and talent. Limon and his own fine dancers were able to teach and to learn. In Zagreb the group saw dances performed by the **Lado Co.,** soon to visit the US, and were tremendously excited by them. Like American Ballet Theatre, which visited Yugoslavia in 1956, Limon & Co. reinforced the notion that the articulate dancer is likely to be our most impressive ambassador of the arts.

NEWS FROM LATIN AMERCIA

During Dec., dance schools all over So. Amer. presented their end-of-the-year recitals, a large percentage of which reached the usual abominable standards. There are schools where teaching is on a serious level, but they are much in the minority. One school in Chile hired a big theatre to present a full-length "Giselle," to the accompaniment of two out-of-tune pianos, in order to show off their star pupil, Incredible!

ARGENTINA: **Rolf de Mare,** director of the Stockholm Royal Opera's Dance Museum, is in Buenos Aires to study native dances. *Hans Ehrmann-Ewart*

CUBA: The visit of **Jose Greco & Co.** was very disappointing. There is little true Spanish style left, perhaps because of too much dancing in US night clubs. The critics were harsh . . . **Janine Charrat's** ballet was not a hit either. It was unwise of her to do one of **Alicia Alonso's** specialties, "The Dying Swan," on the latter's home ground, thus inviting unfavorable comparisons. *Hermann Wilhelm*

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GREAT MOMENTS IN DANCE

ONE OF THE GREATEST MOMENTS IN AMERICAN DANCE HISTORY WAS MARTHA GRAHAM'S FIRST MODERN DANCE CONCERT IN THE ORIENT.

Martha Graham, center, gets an overwhelming ovation at Sankei Hall in Tokyo during her 1955 tour of the Orient.

It is 8:00 p.m., November 1, 1955. In Tokyo's packed Sankei Hall it seems that all Japan is represented — the Crown Prince, brother to the emperor . . . an actor of the ancient Kabuki Theatre . . . a young dance student from a distant village. Many in this audience imagine America as a cultural wasteland of hot dogs and hot rods. Can the striking American dancer pictured in tonight's program erase this impression?

The curtain opens. Martha Graham enters with her company; Nippon has a first look at America's Modern Dance, at its creator, as through movement she reveals the "inner man" in all of us. Soon everyone in Sankei Hall feels the intense tragedy of self-destruction in her "Night Journey" or sees into the bold, passionate pioneer-souls of her "Appalachian Spring." So great is Tokyo's acclaim for this pioneer in dance that it accords her a 20-minute ovation, studded with firecrackers, confetti, and flowers.

By the choreographic ambassadorship of Martha Graham, Japan was shown a native American art of a power it did not think we could produce . . . and all the Orient discovered an artistic facet of our nation it did not know existed.

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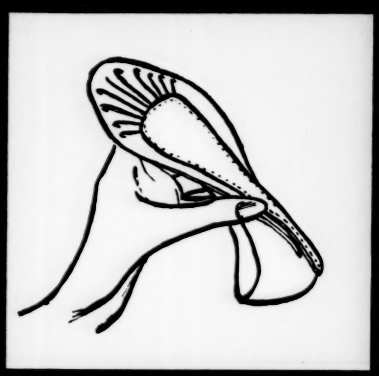

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